

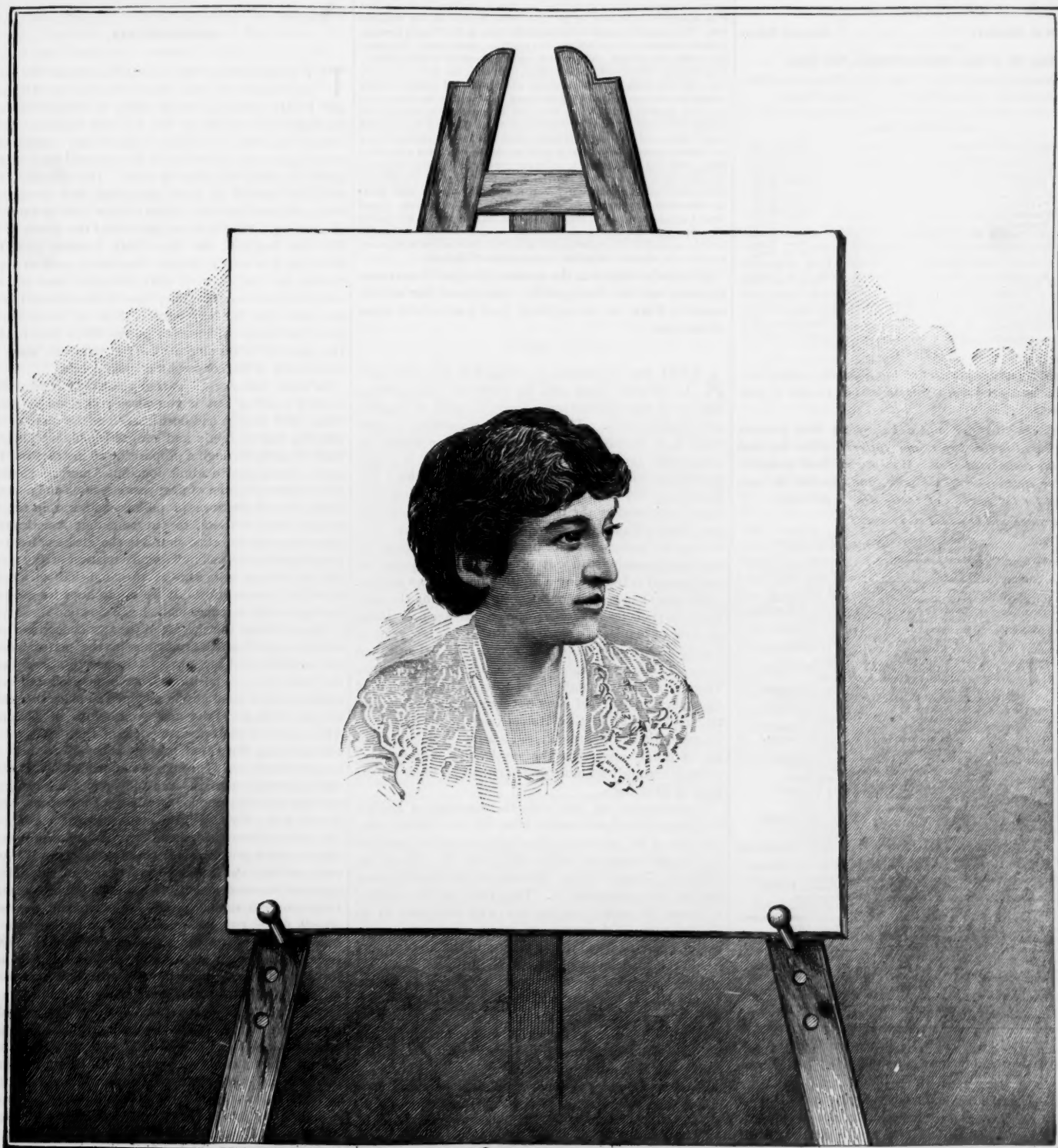
MUSICAL FOUNTAIN

A WEEKLY JOURNAL
DEVOTED TO MUSIC AND THE MUSIC TRADES

VOL. XI—NO. 2.

NEW YORK, WEDNESDAY, JULY 15, 1885.

WHOLE NO. 283.



MISS FANNIE BLOOMFIELD.

THE MUSICAL COURIER.

- A WEEKLY PAPER -

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NOTICE.

Electrotypes of the pictures of the following-named artists will be sent, pre-paid, to any address on receipt of four (4) dollars.

During the past five and a half years these pictures have appeared in this paper, and their excellence has been universally commented upon. We have received numerous orders for electrotypes of the same, and publish the subjoined list for the purpose of facilitating a selection.

A new name will be added every week:

Adelina Patti,	Ivan E. Morawski,	William Mason,
Sembranch,	Clara Morris,	P. S. Gilmore,
Christine Nilsson,	Mary Anderson,	Neupert,
Scalchi,	Sara Jewett,	Hubert de Blanck,
Trebelli,	Rose Coghlan,	Dr. Louis Maas,
Marie Rose,	Chas. R. Thorne, Jr.,	Max Treuman,
Anna de Bellocca,	Kate Claxton,	L. G. Gottschalk,
Etelka Gerster,	Maude Granger,	Antoine de Kontski,
Nordica,	Fanny Davenport,	S. B. Mills,
Josephine Yorke,	Janaushek,	E. M. Bowman,
Emilie Ambre,	Genevieve Ward,	Otto Bendix,
Emma Thursby,	May Fielding,	W. H. Sherwood,
Terena Carreño,	Ellen Montejo,	Stagno,
Kellogg, Clara L., -g,	Lilian Olcott,	John McCullough,
Minnie Hauk,	Louise Gage Courtney,	Salvini,
Materna,	Richard Wagner,	John P. Raymond,
Albani,	Theodore Thomas,	Lester Wallack,
Annie Louise Cary,	Dr. Damrosch,	McKee Rankin,
Emily Winant,	Campanini,	Boucault,
Lena Little,	Guadagnini,	Osmund Tearle,
Murio-Celli,	Constantin Sternberg,	Lawrence Barrett,
Chatterton-Bohrer,	Dengremont,	Rossi,
Mme. Fernandez,	Galassi,	Stuart Robson,
Lotta,	Haas Balata,	James Lewis,
Minnie Palmer,	Arbuckle,	Edwin Booth,
Donald,	Liberati,	Max Treuman,
Marie Louise Dotti,	Ferranti,	C. A. Cappia,
Geisinger,	Anton Rubinstein,	Montegrillo,
Fursch-Madi, -g,	Del Puente,	Mrs. Helen Ames,
Catherine Lewis,	Joseph,	Marie Litta,
Zelle de Lussan,	Mme. Julia Rive-King,	Emmons Hamlin,
Blanche Roosevelt,	Hope Glenn,	Otto Suto,
Sarah Bernhardt,	Louis Blumenberg,	Carl Faeten,
Titus d'Ernesti,	Frank Vander Stucken,	
Mr. & Mrs. Geo. Henschel,	Frederic Grant Gleason,	
Charles M. Schmitt,	Ferdinand von Hiller,	
Friedrich von Flotow,	Robert Volkmann,	
Franz Lachner,	Julius Riets,	
Heinrich Marschner,	Max Heinrich,	
Frederick Iax,	E. A. Lefebvre,	
Nestore Calvano,	Ovide Musca,	
William Courtney,	Anton Udvardi,	
Josef Staudigl,	Alcuin Blum,	
Lulu Velling,	Joseph Koegel,	
Florence Clinton-Sutro,	Dr. José Godoy,	
Calixa Lavallée,	Carlyle Petersley,	
Clarence Eddy,	Carl Retter,	
Franz Alt,	George Gemünder,	
Fannie Bloomfield,		

SIR ARTHUR SULLIVAN has gone West. Westward the star of American dollars takes its way.

Mlle. Marie Van Zandt denies that a Russian Grand Duke is after her, or that she is after the Grand Duke. This is evidently not a rushing matrimonial season for singers.

Mr. Sydney Rosenfeld is trying to make himself a cyclone. He has threatened to sue one manager for libel for advising him to "give up stealing."

["The Mikado"] and for having "too much gaul;" he has sought dates in vain all over this city for his foreign scheme; he talks of remunerating Gilbert & Sullivan with "conscience money," and speaking of operatic managers who take foreign works, he says in chipper way:

I have no use for those middlemen or vampires who feed on the brains of others, and while pretending to fight off pirates and flaunting a false flag of proprietary law are simply preventing an honest international copyright. To me such men as D'Oyly Carte, John McCaul, Goldmark, and others of that ilk do not exist in the realm of art at all.

Well, well, Mr. Rosenfeld is swelling out a good deal. Yet nobody ever thought that the men he mentions ever existed in the realm of art. It was ever the same, though, the realm of ducats.

It is a mistake to suppose that Gounod wrote "Faust" with the role of *Marguerite* especially composed for Miolan-Carvalho. Here is what Gounod said on the subject:

When I compose an opera I very seldom concern myself about the singers who are to create the principal roles, and, as a matter of fact, that of *Marguerite* was not originally intended for Miolan-Carvalho. When her husband learned that I had composed a partition on the theme of Goethe's drama, he proposed that I should let him hear it, and then I told him that if he brought it out he must let me have Mme. Ugalde for the principal role. The rehearsal took place in the public foyer of the Theatre Lyrique, with the assistance of Léo Délibes, who acted as accompanist. The manager's wife was present, and she was quite enthusiastic in her applause. That evening I dined with the Carvalhos, and when we were alone over our coffee and cigars, Carvalho said that while he knew I wished to have Ugalde for *Marguerite*, and while he agreed with me that she had all the necessary qualities for it, his wife was crazy to sing the part, and had been teasing him to give it to her. I replied that Mme. Carvalho had a great deal of talent, and had certainly made great hits in "Fanchonette" and the "Reine Topaz," but they were roles where the vocalizing was everything, while that of *Marguerite* called for great tragic powers, and, as it was long and heavy, for much physical strength. "Suppose you give my wife a trial," said Carvalho. If you are not entirely satisfied with her at the first rehearsal, you shall have Mme. Ugalde." I consented. It was Mme. Carvalho who created the role, and she did so in such a way that in this country she has, so to speak, become the living incarnation of Goethe's heroine, so much so that injustice has sometimes been shown to the many great singers who have succeeded her in it on the Paris stage.

Miolan-Carvalho was the greatest *Marguerite* that ever appeared before a Paris public. She closed her artistic career in Paris on the night of June 9, after forty years of success.

A VAST deal of twaddle is indulged in with reference to English opera and its future in this country. But let us first differentiate. There is opera in English and English opera. The former has something to commend it, as its cultivation is in the line of national development; the latter we do not want, for it is a mere stumbling-block. English opera, as yet, means "The Bohemian Girl" and "Maritana." Those who find their hearts melted by the ballad tunes of these operas can hear them with sufficient frequency in the parlors. But to hope to foster a love for opera in the vernacular on the namby-pamby stuff out of which these operas are constructed is like giving a milking-bottle to an athlete.

We have had seasons of opera in English in the past which in their lists of operas presented were far above the best of Mapleson's seasons. Recall the last years of Parepa-Rosa's sojourn on this side of the Atlantic, and some of Mrs. Richings-Bernard's ambitious ventures. These enterprises might have solved the question of opera in English, had they not been shattered against two rocks: a belief that Italian opera is the only fashionable lyric entertainment, and a want of singers capable of doing justice to the music. To remove these rocks is certainly no more difficult than to blow up the floor of Hell Gate.

Unfortunately of late years the managers of English companies have been utterly blind to one obvious fact: The use of the vernacular inevitably raises the standard of the performance as well as the art-work. People are willing to listen to Italian silliness and fol-de-rol because they do not understand it. They must not be expected to show the same complacency with reference to an English text. (Of course, we speak of serious opera, not of operetta, when the attraction in the first instance lies in the shapeliness of the chorus girls.)

The success of German opera at the Metropolitan Opera House last season indicates that the notion is dying that the Italian language is the only one that fashion will suffer. That is one step gained. There is no danger that the same absurd notion will ever attach to German. This is encouraging.

A union then of good operas, good singers and good stage management will present opera in English in a form which will entitle it to popular support. Let this be remembered, however: A performance which would not be good enough in Italian or German would be still less tolerable in English.

—Millocker's latest operette will be called "The Vice-Admiral."

M. T. N. A.

Ninth Annual Meeting of the Music Teachers' National Association.

ACADEMY OF MUSIC, JULY 1, 2 and 3.

Review and Criticisms of Proceedings—Resolutions by the American College of Musicians.

SECOND ARTICLE.

THE culmination of the musical features of the meeting came in the two concerts given on Thursday and Friday evenings, which, taken in connection with the American concert of Mr. Van der Stucken at the close of his series of novelty concerts last season have such significance that we must be pardoned for lingering awhile in contemplation of them. The concerts were the chief reward in their immediate and prospective value, derived from the choice of New York as the place of meeting. They have supplemented the efforts of Mr. Van der Stucken, the New York Tribune, and THE MUSICAL COURIER to arouse a becoming spirit of appreciation for the creative work of native and resident American composers. They have demonstrated that in the music that has been written there is much that is good, and many evidences of germs which have in them the capacity for development. The influence upon the association of the concerts was most potent.

In some instances it stirred up an enthusiasm which needed curbing lest it run away with good judgment. Thus, after Boston had been chosen as the place of next meeting, our energetic and radical friend, Mr. Lavallée, tried to carry through a proposition to instruct the Program Committee to admit none but American compositions to the program of next year's recitals and concerts. It is a good measure in politics and war, in times of danger without, to put none but Americans on guard, but this effort to shut out the classics from the pianoforte recital was in flagrant violation of the golden rule of all such agitations as this in behalf of a native school of composition. If we are to hope for good and lasting results we must make haste slowly.

Nevertheless, the success of the two concerts in question in spite of much crudeness in the performance of the works as well as the works themselves, accentuated the truth that compositions have been produced in this country which need not be ashamed to place themselves side by side with the new productions of Germany. This is not the place for a review of the details of the two concerts, but some passing allusions to them may be permitted us. Through the efforts of Mr. Penfield the co-operation of the capable orchestra was secured for both concerts and of a chorus of about 200 voices for the first. This, with the plentiful presence of pianists and violinists made it an easy matter to project two concerts with generous and varied programs. We heard compositions by Americans in nearly all the fields of composition—movements from symphonies, a pianoforte concerto, smaller pieces for pianoforte, overtures, church music, cantata music, a ballad for baritone and orchestra, a sonata for pianoforte and violin, and an operatic extract—or rather what purported to be such, for we would early protest against the idea that we admit Silas G. Pratt's "Zenobia," or so much of it as we have heard, to be music at all. Dudley Buck, Frederic Grant Gleason, Calixa Lavallée, Louis Maas, George F. Bristow, S. N. Penfield, and Bruno Oscar Klein all conducted original compositions, and Mr. Edward Heimen-dahl piloted the orchestra, while Robert Goldbeck played his second pianoforte concerto. In style and excellence the list of works was decidedly part-colored, but save the Chicago absurdity already referred to, nothing was performed which did not merit earnest attention and bring more or less pleasure to the listeners.

Had the circumstances been more propitious to finished performances no doubt the satisfaction given would have been keener; but there was little time for

preparation, and with each composer conducting his own work, there was a jumble of styles in time-beating which would have been bewildering to any instrumentalists except the veterans gathered together by Mr. Roebelen. To unhorse such men is not an easy task. These reflections would be incomplete if we failed to chronicle the profound impression made by Miss Fanny Bloomfield in her performance of the D minor concerto of Rubinstein on Friday evening. It was one of the most brilliant features of the meeting, and established Miss Bloomfield's fame as an artiste in this country.

Mr. Carlyle Petersilea was heard in a recital at the close of the last session held in the Academy of Music. An opportunity to indulge in unfeigned admiration was given by the Boston artist's lucid, dignified and reverential interpretation of the Bach organ prelude and fugue in A minor, transcribed for pianoforte by Liszt. This performance stood out bright and strong against the background of all that he played else, but the enjoyment that it gave intensified the regret that Mr. Petersilea included such a triviality in his program as Mr. Alden, Jr.'s "Polka Caprice." This is not the way to bring honor to American compositions.

The last pedagogic subject to which the association gave its attention was "The Value of Mechanical Apparatus and Operations for Cultivation of Technique." The "operations" referred to were surgical operations for the release of the third finger of the hand, which, we believe, have the advocacy of Dr. Forbes, of Philadelphia. The subject found its greatest practical use in the meeting, in the opportunity that it gave the inventors of apparatus to exhibit their wares.

A vast amount of important business was crowded into the few minutes that remained before Mr. Petersilea's recital and a meeting held on board the steamboat Sirius, which took the association on an excursion into the Lower Bay. In the first place Boston was chosen as the place of meeting for next year. This was done after the Western men had made a vigorous fight to bring the association to Indianapolis. Mr. Dana, who suggested Indianapolis, presented petitions from the State Music Teachers' Associations of Indiana and Ohio and the presidents of ten musical societies. He promised a large attendance and complete musical facilities. The claim of the West was unquestionably a strong one. The association had its origin in Ohio, and the most numerous attendance has always come from that State, where also, as well as in Indiana, there are State organizations which are in a measure tributary to the National Association.

In behalf of a Western city, it was forcibly urged that the greatest need for such meetings existed in the West, and that they ought to go where they could do the most good. The advantages of a musical centre had been so completely demonstrated in New York, however, that it was an easy matter for the Eastern men to offset the arguments in favor of the West with demonstrations of facts which pointed to Boston as the proper meeting-place for next year. The plan naturally had the support of those in the association who are laboring to lift its activities out of the rudiments, and finally Boston was chosen by a large majority vote.

The close contest for the presidency which was promised by this action was subsequently nipped in the bud by the promotion of A. A. Stanley to the position. Mr. Stanley has been a model secretary and treasurer and had earned the new honor by a commendable exhibition of energy, fidelity and patience. He has our congratulations and best wishes, and it will not be for want of willingness, industry, devotion and intelligence on his part if the Boston meeting is not an overwhelming success. As his collaborators during the coming year he will have Theodore Presser, of Philadelphia, as secretary and treasurer, and the following committees, at the head of which he stands by virtue of his office: Business Committee—S. B. Whitney, of Boston; W. F. Heath, of Fort Wayne; Max Leckner, of Indianapolis. Program Committee—F. B. Rice, of Oberlin, Ohio; Calixa Lavallée, of Boston; A. R. Parsons, of New York.

An extension of the influence, scope and field of usefulness of the association is promised in the co-operation of the music teachers of Canada. Four representatives of the profession in the Dominion attending the meeting of the association, expressed a desire to see an auxiliary organization founded in Canada. For the purpose of promoting this laudable aim, Mr. W. Waugh Lauder, who chances to have been a classmate of Mr. Stanley's at Leipzig, was elected vice-president, and will proceed at once to agitate for organization in Ontario.

Apprehending objection to co-operation on the part of their Canadian brethren because of the restriction implied in the word "National," some of the members of the association were for changing the title of the associ-

ation to the "American Association for the Promotion of Musical Art." The suggestion was made for a praiseworthy purpose, but it was thought best not to make this and other proposed radical changes in the organic law of the body unless a better opportunity for deliberate discussion than was possible in the midst of a pleasure trip could first be had. The resolution to change the name of the association and several motions to amend the constitution and by-laws were therefore very wisely laid on the table.

Resolutions favoring an international copyright law, introduced by Mr. Willard Burr, Jr., of Boston, were adopted and ordered to be printed and sent to the members. The association, after Mr. Stanley had reported that the expenses of the meeting had all been met and there would be a small surplus in the treasury to begin the year with, resolved to print its own report of the proceedings. It was also resolved to permit associate members to vote at future meetings.

We have passed in hurried review the doings of this earnest and high-purposed body, and it is not difficult to see in how many ways the meeting made for good.

It was our intention originally to ignore the piano question entirely in our review and criticism of the events that transpired at the meetings, but the instruments played so significant a part, and for obvious reasons became such important features of the meetings, representing, as it were, in a body, the wonderful improvement in the character of tone and in tonal development of the American piano, that we feel in duty bound to express our views upon some of them.

One of the grands played here for the first time was the Miller grand, made in Boston. We regret very much that Wm. H. Sherwood, one of the leading piano virtuosos in this country, did not have an opportunity to play a recital, as we believe his touch would have given a better estimate of the Miller piano than did Mr. Petersilea's, who chiefly demonstrated the power of the instrument. The small solo numbers played by Sherwood on Thursday evening quickly endorsed his reputation as a great artist, but as to the piano, neither did they nor the piano part of the piano and violin sonata of Paine, give an opportunity to display the many excellent qualities in the Miller grand.

The Chickering grand passed through a more severe strain than any other piano used during the meetings, a kind of *experimentum crucis*, as it was played by Mr. Goldbeck on Thursday evening when he performed his concerto, and by Miss Bloomfield on Friday night when she played among other works the great Rubinstein concerto No. 4, but on both occasions the grand responded to the two varieties of playing as represented by the two artists, in a manner not only highly interesting to the careful student and listener, but also to the satisfaction of the critic.

In the Goldbeck performance its refined touch and repeat, its delicacy and brilliancy in the treble, and its crispness of tone were the salient features, while Miss Bloomfield's playing made manifest the singing quality, tone-purity and power of the grand. Altogether it was a great artistic achievement in favor of the Chickering piano and the firm also, which unselfishly and devotedly worked for the success of the meetings.

And while we are about it we must not fail to pay the tribute which is due to the magnificent Steinway grand played by Mr. Lambert. The expressions of commendation in favor of this piano were universal and unanimous, and its real merits acknowledged even by competitors, one of whom approached us and remarked: "A wonderful piano." And so it was truly a wonderful piano.

One other thing merits mention. What was done in meeting-room and concert-hall has been set forth, and to some extent its value measured. But there is no means of estimating the good resulting from the social gatherings which filled the pauses between the sessions; the encouragement extended to young composers and performers; the wavering faiths in the ultimate triumph of the good that were strengthened; the kind criticism that was given and taken; the lessons that were learned from an interchange of experiences—the value of these things can only be imagined. But no one will question their potency.

—Mme. Dausz left for the Catskill Mountains, to remain at that summer resort two weeks. Mme. Dausz will return about the middle of August, after spending a few weeks at Long Branch.

—The St. George's Glee Club, whose successful revival of old English glees has already been recorded in this place, are to give a concert at Newport next week. They will be heard later on at different points in the Catskill Mountains.

—Mr. Oliver Ditson and family are stopping at Swampscott, Mass.

In Memoriam.

THE American College of Musicians passed the following resolutions during its sessions here, relative to the death of Dr. Leopold Damrosch:

It having pleased Almighty God, the Master Musician, the Creator and Conductor of the Music of the Spheres, to remove from our midst our friend and co-laborer, Dr. Leopold Damrosch, a member of the Board of Examiners of the American College of Musicians, and a man whose gifts, character, education, experience and unselfish consecration of all these powers to the advancement of true Musical Art have won for him widespread recognition as one of the noblest in his day and generation, a rare musician, composer, conductor and artist, whose virtues and talents made his presence a benediction and his example an inspiration; be it therefore

Resolved, That, in behalf of ourselves and the organization which we have the honor to represent, we profoundly deplore the melancholy event through which the universal interests of musical art have sustained such great and irreparable loss;

Resolved, That we deeply sympathize with the bereaved family and relatives, and that we will ever render to the memory of our departed friend and brother musician the high esteem and honor which, by his life and labors, he has so justly earned.

Resolved, That a copy of this memorial be transmitted to the family, and that its contents be engraved upon the records of our organization.

Musical People we Saw at the Meetings of the M. T. N. A.

E. M. Bowman, St. Louis,	Frederic Grant Gleason, Chicago,
M. L. Bartlett, Chicago,	Dr. Louis Maas, Boston,
Dr. F. Ziegfeld, Chicago,	H. S. Perkins, Chicago,
Clarence Eddy, Chicago,	Calixa Lavallée, Boston,
C. L. Capen, Boston,	W. H. Sherwood, Boston,
Carlyle Petersilea, Boston,	Dudley Buck, Brooklyn,
H. D. Wilkins, Rochester,	Robert Thallon, Brooklyn,
Albert A. Stanley, Providence,	Arthur Mees, Cincinnati,
Henry Shradieck, Cincinnati,	C. Mortimer Wiske, Brooklyn,
S. E. Jacobsohn, Cincinnati,	W. W. Lauder, London, Ont.,
E. A. Schultze, Atlanta,	G. B. Sippi, London, Ont.,
Edward Fisher, Toronto,	Johannes Beck, Cleveland, O.,
E. De Roode, Lexington, Ky.,	Robert Bonner, Providence,
Fannie Bloomfield, Chicago,	C. B. Cady, Detroit,
Willard Burr, Jr., Boston,	W. H. Dana, Warren, O.,
Carl Faeltel, Boston,	A. M. Foerster, Pittsburgh,
B. Dreher, Cleveland,	W. W. Gilchrist, Philadelphia,
A. E. Greenhalgh, Jersey City,	J. O. Kieselhorst, St. Louis,
W. F. Heath, Fort Wayne,	Max Piutti, Aurora, N. Y.,
J. G. Lennon, Boston,	Henry Steinert, Providence,
W. H. Pommer, St. Louis,	G. Wilson Smith, Cleveland,
N. Coe Stewart, Cleveland,	Mrs. J. Bereghy, Philadelphia,
Julia E. Nichols, Des Moines,	Henry F. Miller, Boston,
Robert Goldbeck, St. Louis,	William Miller, Boston,
E. W. Kimball, Boston,	W. H. Stanley, Boston.
Emil Liebling, Chicago,	
Milo Benedict, Boston,	

And from New York city the following:

Mrs. Belle Cole,	Wilbur Gunn,
Alexander Lambert,	A. R. Parsons,
Emil Schenck,	Richard Arnold,
Mrs. Richard Arnold,	H. Metzger,
Edward Schuberth,	Mrs. Helen D. Tretbar,
Charles H. Steinway,	Frederick Brandeis,
Mrs. Frederick Brandeis,	H. R. Palmer,
Miss Fannie Hirsch,	W. O. Perkins,
J. A. Metcalf,	Homer N. Bartlett,
Max Liebling,	Samuel P. Warren,
B. O. Klein,	Miss H. D. Campbell,
Mlle. H. S. Corradi,	Mme. Cappiani,
Mme. Brinkerhoff,	Carl E. Dufft,
Dr. Wm. Mason,	Dr. S. N. Penfield,
C. Mortimer Wiske,	Mr. Gildemeister,
W. Edward Heimendahl,	J. Brotherhood,
Wm. Bohrer,	J. Virgil.

HOME NEWS.

—Mrs. Isabel Stone is expected here shortly. She will return to London in October.

—Mr. J. F. Gilder, the Boston pianist, is spending his vacation at Richfield Springs.

—Solomon's "Billee Taylor" will be produced next week at the Boston Museum.

—The Carrington Opera Company is to produce Calixa Lavallée's opera, "T. I. Q."

—Mapleson is said to have secured Giannini and Del Puente for his American tour.

—Mr. J. Montgomery Sears, the wealthy Bostonian, is an excellent amateur violin player.

—Mr. John A. Preston, the Boston organist and pianist, will spend the summer in California.

—Grau's French Opera troupe ended a season of the very worst luck in Canada last week.

—Mr. S. B. Schlesinger and wife, of Boston, are spending the summer at Schomer Head, Bar Harbor, Me.

—Sydney Rosenfeld will produce "The Mikado" at the Union Square Theatre next Monday—unless enjoined.

—Next week we will print a remarkable letter of commendation, written by Mme. Teresa Carreño and addressed to Mr. J. Brotherhood on the merits of his "Technicon."

PERSONALS.

MAURICE AND CHRISTINE.—Maurice Strakosch and Christine Nilsson are frequently seen together in London. They occupied a box at the recent performance of "Excelsior," and Maurice was heard telling Christine that he was under the impression that notwithstanding the German opera season here and the presence of Patti for several seasons, the American public was still foolish enough to pay a V to listen to her (Nilsson's) singing. Christine is considering the advisability of a farewell season—her first of a series—in this country.

PATTI AND OLE BULL IN 1856.—Professor Widdows, who played the chimes at the New Orleans Exposition and at the Philadelphia Centennial, gives the following account of Patti's first tour: "It was in Ole Bull's troupe that she was singing, and I was the manager. We started from New York and went to the West through Illinois, and pushed our way as far north as Minneapolis and St. Paul. It was the first high-class concert troupe that had ever gotten so far north. Minneapolis had, I think, only eight hundred inhabitants, and at stillwater we had to ring the bell to call the people together. St. Paul was but a village. Still throughout all these towns we had paying houses. We charged \$2 a ticket, a thing unheard of in that region, but the people paid it. Patti at this time was thirteen years old, a snappy and imperious little witch. She often made trouble in the troupe, and would sometimes refuse to go on the stage in certain of her parts. I was able to manage her, however, though it took a great deal of urging at times. Her salary was \$100 a week. Ole Bull was then in his prime, and as we went through Illinois he attempted once or twice to take part in the Buchanan campaign against Buchanan. There were many political meetings held at the time we were passing through, and at Joliet, Ill., I remember that Stephen A. Douglas made a speech denouncing Ole Bull. At some places the democrats tried to tear down our advertising bills, and at one time I kept them from doing so by taking out a pistol and threatening to shoot any man who touched them."—*Cleveland (Ohio) Leader.*

WALTER DAMROSCH IN FRANKFORT.—The *Frankfort General-Anzeiger* of a recent date, contains the following in reference to Walter Damrosch: "The members of our Opera House are no longer satisfied to remain in their native country. Most of them are longing to go to America, where they expect to make their fortunes in a short time. Hence young Mr. Damrosch's visit was eagerly awaited. Everyone hoped to be among the fortunate ones whom he would select to cross the ocean and ravish the ears of the Americans during the coming season of German opera. The next morning after his arrival here his rooms at the Swan Hotel were besieged from the earliest hour by operatic people who pressed their claims for consideration most eagerly." We have fortunes to waste on everything—except American composers.

ANOTHER AMERICAN SUCCESS ABROAD.—Miss Madge Wickham, an American violinist, has appeared with great success in a series of concerts in Baden-Baden.

JUDIC WILL SOON BE HERE.—Mme. Judic will begin her tour in this country at Wallack's Theatre October 1. Her repertory will comprise "Niniche," "La Roussotte," "Lili," "La Femme à Papa," and "Mam'zelle Nitouche."

MME. VALLERIA AT HOME.—The first door to the right, near the porch, is that of Mme. Valleria's little study, where she spends most of her time when she is not riding to covert-side on Comet or Fencer, tending her roses, looking after the well-being of her Alderney cows and prize chickens, or driving Dot in her pony-cart along the shady and sweet-scented Leicestershire lanes. It is here, dressed in a cool cream-colored Persian silk, trimmed with old lace, with a fine diamond and catseye brooch as almost her only ornament, and a plain straw hat and a pair of gardening gloves on a chair by her side, you are most likely to find your hostess when you reach Bosworth House. The contrast between her Leicestershire home and Drury Lane is a very striking one, and it is difficult to say whether Alwina Valleria loves more dearly the calling of her choice or the congenial pleasures of a country life. Into both she brings that dauntless determination and pluck which her unaffected manners, womanly simplicity and *taille* so little betoken, and which gain her so often the enthusiastic applause of an admiring audience, the brush in the hunting-field and the best medals and prizes when she exhibits her roses, her chickens, or her Alderney cows. "I love the country very dearly," said Mme. Valleria, after you have returned from your tour of inspection, "and I freely confess that the hunting, the horses and the roses are all after my own heart; but I think I put my singing before them all. I shall never give it up till my voice shows signs of wear and tear. Then I shall sing no more, but shall settle down to a quiet life here in Leicestershire, and do my best to help those who are struggling with the difficulties of the career I have quitted forever."—*London World.*

Prize Songs.

THE Musurgia Society of New York city invites all composers resident in the United States to compete for two prizes, viz., one hundred dollars (\$100) for the first, and fifty dollars (\$50) for the second best four-part song for male voices, either with or without accompaniment.

The conditions are, namely, that the accepted songs become the property of the society, and will be sung at the third subscription concert of the season 1885-86. It is further required that each song shall not occupy more than eight minutes in performance,

and that all MSS., accompanied by a sealed letter, must be sent to the Chairman of the Committee of Award on or before December 1, 1885. The MSS. are not to contain the name of the author but are to bear a fictitious name; the accompanying sealed letter bearing the same fictitious name on the outside, together with the address to which manuscript shall be returned, and containing within the name of the author.

No letters will be opened until a decision has been reached awarding the prizes, and then only the letters of the successful competitors. The other compositions and letters will be returned to the addresses indicated on the outside of the sealed envelopes.

The Committee of Award reserve the right to reject all MSS.

WM. R. CHAPMAN,
WM. DRESSLER,
GEO. B. PRENTICE,
Committee of Award.

All communications should be addressed to Wm. R. Chapman, chairman, Fordham, New York city.

Miss Fannie Bloomfield.

THE remarkable success that has attended Miss Fannie Bloomfield since her appearance as a solo pianiste, and her latest artistic achievements have induced us to present her picture on our frontispice to the readers of THE MUSICAL COURIER this week. The young lady will complete her twenty-first year to-morrow, having been born July 16, 1864, at Bielitz, Austria, from which place her parents came to America when she was but two years old. The family settled in Chicago, where Miss Bloomfield received her first lessons from Carl Wolfsohn, and after a few years played in public as a musical prodigy.

When fourteen years old, Miss Bloomfield played before the celebrated Mme. Essipoff, who was then here, and who upon hearing her immediately advised her to go to Vienna and place herself in the hands of Leschetitzky, which advice Miss Bloomfield immediately followed, although she studied for one year at the Conservatory in Vienna before going with Leschetitzky. Upon leaving the Conservatory, she received instruction from that valuable source for four years.

When she made her debut in Vienna Miss Bloomfield received in addition to popular approbation the following tribute written by Hanslick: "Miss Bloomfield proved herself a thorough artiste and brilliant performer." The *Vienna Tribune* wrote: "Her playing impresses one by the masculine spirit of its conception and a faultless accuracy of technique. At last, another lady pianiste who fills us with respect!"

Miss Bloomfield's debut in this country was made at the concert of the Chicago Beethoven Society held in that city January 11, 1884. Her success was complete and marks the beginning of a series of triumphs in the most select concerts given in this country. She played frequently in Chicago, then at the Milwaukee Orchestral concerts, the Peabody Conservatory concerts, Baltimore; Boston Symphony Society concerts, under the direction of Gerike; at the Cambridge Symphony Society concerts, Van der Stucken's Novelty Concert here in Steinway Hall, where she made her New York debut; Mendelssohn Glee Club Concert, Chickering Hall; Damrosch Symphony Concert and also at the concerts given under the auspices of the Music Teachers' National Association in Cleveland last year, and at the Academy of Music this month, in all of which the original opinions quoted above were not only ratified but strengthened.

Dr. Louis Maas, of Boston, one of the most judicious critics in this country, wrote to THE MUSICAL COURIER:

In Miss Bloomfield we made the acquaintance of an artiste of the true stamp, and I will say right here that her performance of the Henselt concerto was masterly in every respect. Some misgivings had been manifested as to the advisability of the choice of this concerto for her Boston debut, since the massive chord and octave passage seems to call for a man's power; but those who heard her last night must certainly say that if there is a lady artiste who can make one forget this it is Miss Bloomfield. Her finger technique is splendidly developed; also her wrist action, which she showed in her octave playing, and the rhythmic precision which she maintains even in the most rapid figures, is astonishing. There is no undue hurrying or misplaced retarding. Everything comes out clear and distinct, and in a musicianly manner. It is seldom one has the pleasure of listening to so clean-cut a performance, and that Miss Bloomfield's efforts were duly appreciated by the audience was amply shown by the hearty applause and repeated recalls bestowed upon her.

In our issue of February 4 last we made the following comments:

She made her debut with Henselt's difficult and ambitious concerto in F minor, and let it be said here that she succeeded in the most admirable manner in interpreting it. Since Essipoff's departure we have not heard in New York a pianiste with so much musical intelligence and feeling, such a finished and evenly developed technique and such healthy and agreeable tone, combined with a firm and yet elastic touch, which allows the use of every shade of tone-production. Her finger technique and her octave playing are truly astonishing for power and brilliancy. All these fine qualities combined to make Miss Bloomfield a truly remarkable performer, whose chances to become one of the greatest living pianistes are decidedly favorable, as the lady is very young yet, seems thoroughly ambitious in the laudable sense of the word, and is of unflinching energy.

The first movement of the concerto, with its difficult close, she mastered as if it were child's-play, the beautiful slow movement was rendered with grace and poetry, and even the somewhat trivial last movement her originality and intelligent conception made musically interesting to the very end. The power developed at the close seems all the more remarkable as Miss Bloomfield appears to be of rather slight build, and as the concerto is one of the most tiring, physically, in existence. She was generously applauded after each of the three movements, and gave as an encore in response to a hearty triple recall a little scherzo in E minor, by Mendelssohn, which was delightfully played.

Our opinion of Miss Bloomfield is fully sustained by her performance of Rubinstein's fourth concerto on last Friday night, at the closing concert of the Music Teachers' National Association, a review of which is printed in this issue of this journal.

Close of the National Saengerfest.

ON Wednesday last the fourteenth triennial meeting of the German National Saengerbund of America came to a close in Brooklyn. At 12:30 P. M. a procession of singers was reviewed by Mayor Low and other Brooklyn officials at Myrtle and Bushwick avenues. After the procession passed the Mayor and his associates went to the house of William Ullman, where President H. B. Scharmann made an address.

The singers and their friends then took the cars for Ridgewood Park, where Frederick Huen delivered an oration. He said that the first Saengerfest held in Philadelphia thirty-five years ago was ridiculed by the local press. Since then the German singing societies had elevated and improved the standard of music in America. When the national character of Americans was finally molded the Germans would have a great deal to do with it. Their own faults and idiosyncracies were being eradicated and rounded off in contact with Americans, and thus all were gainers.

The decisions of the judges on prize-singing were announced by Mr. Scharmann. The judges were Alexander Rihm, Max Spiker, Dudley Buck, Frank van der Stucken and Adolph Neuendorff. There were three classes of awards. In the first class the first prize was given to the Germania Maennerchor, of Baltimore; the second to the Philadelphia Maennerchor, and diplomas to the Arion Society, of Newark, and the Harmonie of Philadelphia. The Frohsinn Club, of Pittsburgh, and the Buffalo Liedertafel respectfully received the first and second prizes in the second class. The first prize in the third class fell to the Baltimore Harmonie Society; the second to the Concordia Maennerchor, of Carlstadt, N. J., and a diploma to the Philadelphia Quartet Club. The directors of all these organizations were called on the platform, where they received the documents of merit. The prizes consist of silver wreaths and medals. Franz Lohmann, the director of the Frohsinn Club, of Pittsburgh, composed the music to the chorus "Wach auf mein Sohn, das Vaterland ruft!" which received the first prize in the second class.

Grau's Company Goes to Pieces.

THE Grau French Opera Company has gone to pieces in a lamentable way. Maurice Grau, with Théo, left the company in Montreal, in order to make Paris to perfect arrangements in the Judic. M. Grau declares that he was then and there willing to pay the passage home of the rest of the organization, but they finally decided to try their fortunes under Durand, Grau's manager, with La Forte as the chief attraction. Disaster followed, and last week, after waiting in this city in vain for Durand to pay them what he owed them, MM. Lary, Gaillard and Guy, with their wives, took second-class passage for Europe, while more unfortunate Ducaux had to submit to a steerage fate. At last accounts the members of the chorus were still at a hotel in Twenty-sixth street, hoping against fate. M. Lary gave a hotel proprietor here an order on Grau for his hotel bill. Let us hope it will be honored.

FOREIGN NOTES.

... Stagno, the tenor, well known in this city, is resting during the summer at his country seat, at Mergellina, near Naples.

... The season at the Hamburg Stadt Theatre closed with "Lohengrin." This was the 400th Wagner performance under Pollini's management.

... Great preparations are in progress for the performance next season of Wagner's "Tristan und Isolde" at the Court Theatre, Sondershausen, Germany.

... Masini, the renowned tenor, will probably sing twenty nights at the Teatro del Liceo, Barcelona, Spain. Masini is now in his best years, and has engagements far ahead.

... On June 19 Mr. F. Praeger gave a lecture to the London Wagner Society on "Wagner as a Moralist," and on June 23 Mr. H. F. Frost lectured on "Tristan and Isolde."

... Miss Violet Cameron will shortly produce at the Comedy Theatre, in London, a new operetta by Audran, for which Mr. H. B. Farnie has supplied the English libretto.

... Herr Richter and his orchestra are engaged to give two concerts in Glasgow on the 27th and 30th of October next, and during his visit to Scotland he will also give concerts at Edinburgh and Dundee.

... Max Erdmannsdörfer, conductor of the Imperial Russian Musical Society, Moscow, has been in Berlin closing engagements for his concerts. He has secured the services of the American violiniste, Arma Senkrah. Spell her name backwards and you will find that she is Miss Harkness, a Boston lady.

... The Teatro Apollo, Rome, which was under the management of Maurice Strakosch last year, has been secured by Lamperti, the singing teacher of Milan. There is a good chance for many of his American lady pupils to make debuts. The majority of them are never heard nor heard of.

... A reconciliation has been effected between the Prince of Wales and Mlle. Van Zandt. The trouble arose from Miss Van Zandt's declination of the Prince's invitation to dinner. The Prince has receded from his position, and requested the lady to sing for him at Marlborough House, which, we are kindly advised, is the Prince's "London castle." The date of Miss Van Zandt's first appearance in New York may be looked for within a few days.

Musical Items.

—Prof. Carl Retter, of Pittsburg, has been at Atlantic City.

—Mr. Alfred de Seve, violinist, and his wife are in France.

—Mr. Dexter Smith, of Boston, is having a great time in London.

—Strakosch has engaged Nilsson for concerts in Switzerland and Norway.

—Gayarré, the pianist tenor, will sing at the Paris Grand Opera in October.

—Senora Fohstrom, the new prima donna, made a great impression in London.

—Chicago *Music and Drama* says that Mr. William L. Tomlins will remain in that city.

—Mr. George H. Wilson, publisher of the "Boston Musical Year Book," is spending the summer on the coast region of Maine.

—Miss Ida Kleber, of Pittsburg, has returned home and is spending the summer at her father's farm in Butler County, Pa.

—The Fanny Kellogg Concert Company, under the management of Max Bachert, is already booked for a number of places for next season.

—Max Strakosch informs us that he expected Carlotta Patti in October. If she secures large paying audiences at her concerts she will make money.

—Manager Foster, of the Boston Ideals, says that the new prima donna for next season, Miss Zéla du Lussan, is as pure an American as anybody.

—The æsthetic bent of mind of the Prince of Wales can be measured by the fact that he is a devoted student of the banjo, and practices upon that primeval instrument very frequently.

—The Worcester (Mass.) Theatre, under the management of Manager Wilkinson, has been thoroughly remodeled. Many musical attractions will be heard at this theatre during the coming season.

—Sings a sweet girl graduate: "I love to sing when I am glad; song is the echo of my gladness. I love to sing when I am sad, for song makes sweet my very sadness." The obvious continuation is: "I love to sing when I am mad; it drives my neighbors into madness."

—The German opera company for the Metropolitan Opera House has been completed. Recent engagements secured: Sylva, the Belgian tenor, who created the part of *Nero* in Rubinstein's opera at St. Petersburg, has been engaged. Among others of the company are Herr Achenbach-Alvary, lyric tenor; Herr W. Fischer, baritone; Frau Seidl-Krauss, Fraulein Brandt and Fraulein Lili-Lehmann, soprano. Herr Seidl will conduct, assisted by Mr. Walter Damrosch.

—A man whose soul is being consumed by the desire to discover some new truth or to give shape to some new artistic idea is exceedingly liable to fall below the exactions of conventional society in the matter of toilet and other small businesses of life. Among the many humorously pathetic incidents in the records of great men there is perhaps none more touching than the futile attempt of Beethoven to dress himself with scrupulous conformity to the Viennese pattern of his day.—*The Nineteenth*

—Stephen Heller, the composer, has become totally blind, and Mr. Charles Hallé, of London, asks for subscriptions in his behalf, upon which London *Figaro* observes very cruelly and we may say selfishly: "Mr. Charles Hallé asks for subscriptions for the composer Stephen Heller, who is now blind. For many years Heller has been in affluence, and, as he has never done anything for England, it is not clear why the charity which is the due of our own poor should be diverted from its legitimate channel."

—Artists connected with itinerant brass bands have long dreaded the competition of "female wind-catchers," as they call women horn-blowers. They were particularly dismayed when a "lady cornetist," who lately appeared in the streets of London, received innumerable orders to "toot away." But their spirits rose when the woman was arrested as a nuisance. The magistrate, by the way, rendered a very gratifying decision, to the effect that no person was entitled to order itinerant musicians to play instruments in the streets at the expense of annoyance to other residents.

—An Associated Press cable despatch says that M. Gounod, the composer, who left England in disgust when the Sheriff's jury of London mulcted him in the sum of \$50,000 damages in the action brought against him for libel by Mrs. Weldon, now offers to cancel his oath never to return. He has offered to come back and fill his contract to conduct the performance of his new oratorio, "Mors et Vita," at the Birmingham Festival, provided the Festival Committee guarantee him immunity from arrest on the Weldon verdict. The committee refuse to make any such terms, but, instead, threaten to sue M. Gounod for \$6,000 if he does not fulfill his contract.

—On one of the last appearance of Beethoven in public, he was announced to play a new work of his composition for piano and orchestra. It having been reported, and truly as it turned out, that owing to his increasing deafness he would seldom be again heard in a concert-mulct, the attendance was naturally

large, and the reception of the composer when he took his place at the instrument was most enthusiastic. By some unaccountable freak of imagination, however, he fancied himself officiating as conductor, and on coming to a "fortissimo" passage suddenly crossed his arms, and let them go right and left with such force as to send the candles on each side of the piano flying about the room. Irritated by this interruption, but happily unconscious of the merriment he had excited, he recommenced playing; two boys, candle in hand, having meanwhile by way of precaution been stationed beside the instrument. On the recurrence of the passage in question he performed the same manoeuvre as before, and although one of the candle-bearers prudently kept himself out of harm's way, the other, less fortunate, was literally knocked head over heels. This time the mirth of the audience knew no bounds, and Beethoven, in a transport of fury, after venting his rage on the piano by entirely demolishing half-a dozen notes, rose abruptly from his chair, and without taking the slightest notice of anyone present, strode indignantly out of the room, leaving his astounded fellow-musicians to propitiate the public as best they might.

Brambach Secures the Prize.

THE three prize-judges appointed to decide upon the prize-composition written for the North American Singing Festival to take place next year at Milwaukee, Wis., met last Wednesday at the residence of Dr. F. L. Ritter, Poughkeepsie, who is one of the judges. The other two are Dr. Louis Maas and Mr. Ernst Catenhusen, of Milwaukee. Thirty-eight compositions were examined by the judges, eight composed in this country and thirty in Germany. The unanimous decision of the judges was given in favor of a work composed by Carl Joseph Brambach, the well-known composer, residing at Bonn-on-the-Rhine, who will receive the \$1,000 prize. The composition of Mr. Brambach is called "Columbus" and is a festival cantata, written for tenor and baritone soli and male chorus and orchestra. Mr. Brambach was born on July 14, 1833. He has a brother residing here, namely, Mr. Stephan Brambach, superintendent of the Estey Piano Company.

Mackenzie and Sainton.

THE violin concerto composed for the approaching Birmingham Festival by Mr. A. C. Mackenzie, and which is to be played there by Sarasate, has been the subject of remark by nearly all the musical journals of the Continent, and all agree that the work will be a worthy representative of the composer and of the English school of which he is so able an exponent. *Le Ménestrel*, however, is careful to point out that while at the Royal Academy, Mackenzie, who is himself no mean violinist, was one of the most promising pupils of "notre compatriote M. Prosper Sainton," and thus drew his inspiration from a gallic source. Possibly Mackenzie owes much to the able teaching of an eminent player and competent teacher like Sainton, whom all Englishmen admire and respect, but the pupil owes his success as a composer to something higher than his teacher at the Academy, and M. Sainton would be the last to deny that he himself might have been an accomplished violinist, even though he had not had the good fortune to be a Frenchman.—*Exchange*.

Early Music in America.

THE Puritans were our first musicians. They had in England ransacked organ galleries, burned music books and dissolved choirs, but in this country they introduced congregational singing, brought over their psalm tunes, and for seventy years the settlers of Plymouth used the psalter of Henry Ainsworth, of Amsterdam. The second book printed in British America was the boy psalm book, in 1640, which went through seventy editions. Rev. John Cotton, a graduate of Oxford, who had removed to Boston from its namesake place in England, argued in favor of solo singing and of women joining in the leading parts. John Cotton, therefore, was the only Cotton that ever was king about Boston, and the big organ in that city is one of his posterity.

However, only about ten tunes were used in New England in the first ninety years. The very art of singing ran so low that the preachers themselves, who generally led the progress of their denominations, became frightened. In 1723 a preacher named Symmes published a book prefaced with the motto: "Of all beasts there is none that is not delighted with harmony, but only the ass." One of the points he had to combat was that the names given to the notes were bawdy and blasphemous. The congregations, however, long resisted their pastors, and the pastors often had to lead the psalms, while few of them had any pretensions to music.

Down to our great rebellion the same antipathy to music continued through a large part of the Christian church, and to this day musical instruments are forbidden in the houses of the Dunkers and some other sects. The first revolution was to have singing schools. As the Puritan period faded away persons of more cultivation joined the American colonies. Playford was the first musical writer used in this country, and our earliest musical compilers stole from him. Rev. John Tufts published the first American singing-book, with thirty-seven tunes in it. Rev. Thomas Walter published another eleven years later. Two other books were published at Newburyport and in Philadelphia, the latter not long before the Revolutionary war, with 142 subscribers, and the book ruined him. It contained the first American composition and the Ninety-seventh Psalm by a schoolmaster of New York city named William Tuckey.

Paul Revere, of Boston, engraved the music for Josiah Flagg's collection in 1764 on American-made paper. This Flagg had a band of music in Boston in 1773, and had fifty performers in some of his concerts at Faneuil Hall. For a good while the deacons, and preachers, too, bullied the choirs, the deacons wanting no music at all, and the preachers wanting better singing.—*Gath, in The Cincinnati Enquirer*.

Detroit Dots.

DETROIT, July 4.

THE regular musical season having closed some time ago, the past two months have been replete with great outbreaks of musical activity among the various schools of music and the followers of private professors; and so, on July 10, the pupils of Prof. J. C. Elliott, assisted by the distinguished Mr. George H. Boulter, cornetist, former leader of the Sixteenth Battalion Band, of Picout, Ontario, gave a musical soirée, in which selections from Mozart, Knowlton, Ascher, Gabriel, Cox and others were harmoniously blended together into a program that was greatly appreciated by the friends and relatives of the pupils. Professor Elliott is a musician of liberal if not strictly classical views. On June 18 he directed a concert at the Lafayette Avenue Baptist Church, given by the Choral Society, with the assistance of the "Cantata of Joseph" Society and the above-mentioned George H. Boulter, cornetist, &c.

On the same evening Mr. J. Mertens, a master engineer, a glorious baritone and a jolly good fellow, was the recipient of a benefit concert at the "Harmonie." That meant that the veteran director Abel would conduct, that Miss Forsyth and Mrs. Tilden would sing, that Mr. Voigtlander, with his 200-year old viola d'amour, would also appear, that a host of others and the Harmonie Male Chorus would also assist, which they all did, though they failed to fill the house; and yet Mertens' one solo (aria from "Trovatore") was worth the price of admission, while the music lover had the opportunity of hearing Mlle. Forsyth's exquisitely trained voice in the beautiful romanza, "In questi fieri momenti," from "Gioconda," and "Charmante Marie," in Gluck's "Vieni che poi sereno," which she sang in better tune and style than ever before.

At the Detroit School of Music Mr. Apel gave a brilliant soirée musicale on June 16, which embraced "Rienzi," arranged for two pianos, eight hands, and a like arrangement of Liszt's "Polka Chromatic"—to me an unknown work, but so designated on the program; four-hand pieces by Zaremaki, Rubinstein, Moszkowski and Bohm, besides three piano soli played by Miss Hattie Rosenfield; Chopin's Nocturne, op. 32, No. 1, played by Miss Stella Evans; the adagio and rondo from Kalliwoda's Trio, op. 12 (Miss Florence Grant, Messrs. R. Luderer and Henrich); the adagio and rondo from Trio, op. 59, by Mayseider (Miss Rosenfield and Messrs. Luderer and Henrich). The interpretation of the various numbers was interesting and greatly enjoyed by the large gathering of invited guests, who were not sparing of their applause. On June 25 a select number—including several debutants—of Mr. de Zielinski's pupils, gave a matinee at Whitney's Opera House. The rain poured in torrents, but the lower part of the house was well filled and applauded vigorously the praiseworthy work in the kaleidoscopic program of sixteen numbers.

The young ladies and gentlemen that entertained the audience for two hours were Miss Nellie Linn, Miss Mattulath and Miss Woodbridge (piano), Mrs. A. R. Linn, Miss Cross, Mrs. F. K. Stearns (contralto), Mrs. J. Sparling, Miss Forsyth, Miss Phillips and Miss Sweeney (soprano), Mr. Andrus and Mr. O. De Sale (tenor), Mr. Buffum and Mr. Campbell (bass), Mr. Voigtlander (viola d'amour), Mr. Froelich (viola), and Mr. Henrich (cello), assisted in obligatos to songs. A multitude of flowers, a handsome stage setting, and grouping and elegant afternoon toilets added greatly to the effect that any harmonious ensemble would produce.

June 13, Mr. Batchelder gave his fifty-second organ recital on his organ at St. Paul's Church. He played the Bach fugue in G minor (Peters' Ed., B. II., No. 4); Guilmant's "Canoe" in B flat major, and Tours' "Allegretto Grazioso," the last named selection in an especially graceful and sympathetic manner; also most artistically Merkel's glorious sonata in G minor, No. 2. Mrs. A. R. Linn contributed a rich reading of "My God and Father," by Marston, and Miss Forsyth sang with a broad voice and excellent delivery the difficult aria, "I will extol Thee, my God," from the oratorio "Abraham," by Molière.

June 27, followed the fifty-third and last organ recital (for this season) by Mr. Batchelder. Miss Caldwell, a very promising pupil of our famous organist, gave a very scholarly reading of the variations in A major by Hesse, while Mr. Batchelder presented the Bach prelude in E flat, Peters' Ed., B. III., No. 1; Thiele's "Concert Satz," in E flat minor, and an "Andante con Moto," in F, by Archer. The rich and beautiful contralto of Miss Jennie G. Cross was heard to great advantage in an air ("Lo, the king greatly desireth") from the "Rose of Sharon," by Mackenzie, while Mrs. Atchinson contributed a prayer by Hiller, and Mrs. Thorne—a lady from out of town—gave the least successful of the only three songs written by Nicodé—namely, No. 2, from op. 15. Mr. Scofield and the boy choir gave Roberts' anthem, "Seek ye the Lord."

Theodore Thomas, with an orchestra of sixty musicians, tarried with us two days—June 23 and 24. He played at the Princess Theatre and attracted each night an audience of from fifteen to seventeen hundred music-lovers, fashionables (the noisy element), and curious ones (the never-satisfied element). On Wednesday the program opened with the energetic and noble "Symphony in D" (No. 2) of Beethoven, which was followed by the Barcarolle from "Polyeucte" of Gounod, a beautiful number that fitly survives the first and only productions of the opera in the autumn of '78. Mr. W. J. Winch is not a wonderful tenor, except perhaps in his conceit, and then he is not the only one of that genus that is afflicted with the same disease. Miss Emma Juch followed with a very poor reading of the everlasting scena and aria from "Der Freischütz." Her admirers here are numerous, and many of them earnestly hope to hear something new, should she sing here again before the millennium. Liszt's "Hungarian Rhapsody," No. 12 (dedicated to J. Joachim) was heard here for the first time in its brilliant orchestral garb. The interpretation of it was masterly in every respect, and, of course, hardly appreciated by anyone but the handful of musicians, who were quite demonstrative in their applause. Wagner's overture to the "Flying Dutchman" and the duo ("Like to a Vision"), sung by Miss Juch and Mr. Max Heinrich, a most agreeable baritone, together with Moszkowski's "Nations," brilliantly played, closed that evening's concert. On Thursday night the attendance was still larger and the heat quite insupportable. The program was too long, and Mr. Thomas conducted the last part of it not like a man that is tired, but like one anxious to get off and away into more congenial surroundings.

The program opened with Bach's "Suite" No. 3, beautiful in form, design, and happy orchestral effects splendidly played; every measure of it is the work of a master-hand, and together with the other three suites should be heard oftener in concerts, the genuine trumpet playing the part intended for it and not its modern substitute, the noisy cornet. After an artistic interpretation of an aria from Gluck's "Iphigenia in Aulis," by Mr. Heinrich, came the "Symphonic Variations," by Jean Louis Nicodé, resembling Mendelssohn's "Variations Serieuses" in their weary length and Rubinstein in their massive combinations; having not even seen the score of this new work and only heard it for the first time on that evening, with the thermometer between 90° and 100°, I may be allowed to "reserve my opinion." Miss Juch was in better voice on this evening and sang very artistically "De Stille Nacht Entweicht," by Spohr, which was followed with a very careless reading of Liszt's "Hungarian Rhapsody" No. 2. Wagner's "A Faust Overture,"

in melodic and harmonic structure, opened the second part and was hardly appreciated by anyone! It was followed by the "Good Friday Spell," from "Parsifal." How such a musician and admirer of Wagner, as Mr. Thomas is said to be, could take a fragment from that wonderful creation and place it on a program that is supposed to be of an educational character, is more than anyone here could understand; robbed of the solemn grandeur and inspiring surroundings, the music descriptive of the heavenly, indescribably beautiful peacefulness of Good Friday is listened to as if it were a *morceau de concert* and suffers accordingly, especially if followed by the extravagantly airy ball scene from Berlioz's "Symphonie Fantastique." Gounod's transcription of Bach's "Prelude" was sung as an Ave Marie, by Miss Juch and redemanded, after which the already too long program closed with four numbers from Rubinstein's "Bal Costume."

Mr. Frans Apel, Mr. Jacob H. Hahn, Mr. Calvin B. Cady, and several other of our professional gentlemen, are off to New York to attend the N. M. T. Annual Convention. Mr. De Zielinski carries behind, having been engaged to furnish the music for the dedication of the new Polish Roman Catholic Church, one of the finest church edifices in this city. ***

Queer Thoughts in the "Dead Season."

BALTIMORE, July 13.

AMONG the male professors of vocal music in this city there are very few, counted by the fingers of one hand (without thumb), who teach in private families and also in private institutions, or not at all (as at least in one case). We mean those who really impart real information or look on in disgust at the decline of music in this city, which is a fact, in spite of the fulsome laudation of the local press. Besides this class of professors who teach, there is a legion of those who profess. Every orchestra-musician or would-be ivory-clawer, who teaches anything at all, teaches also (we use the word "teach" under protest) the art of singing. If there are exceptions, we beg to hear from them. Germany furnishes a large contingent to that class, but nearly every other country is also represented in it. Nine-tenths of them have never tried to sing and the remaining tenth have tried and not succeeded. To belong to a singing-club, to get the right pitch and sing in tolerably good time in German circles, constitute the art of singing. If the words also are pronounced, the maestro is finished. The nine-tenths, however, manage to establish their professorship in sundry ways.

Mr. A. has a brother who plays the flute; Mr. B. had an uncle on the stage; Professor C. is a violinist and can use the seventh position; Professor D. is a virtuoso on the slide-trombone; Mr. E. has read all the works on vocal art; Mr. F. has studied in Germany (this of late is the great card), but it was in Freiburg, Saxony, that he pursued his studies; Professor G. can sing anything by ear, and he has such a lovely voice. One man introduced himself first as a sewing-machine agent, but he found apparently that music teaching was more profitable and easy; so he has taken to that. He can neither sing correctly or play at all, but the animal gift of a sensually-pleasing voice makes him an artist in the estimation of the ignorant; he is even conductor of a choir in some church.

It is a fact that thirty years ago Baltimore stood higher in a musical point of view than she stands now. Then Baltimore possessed a string-quartet of unparalleled merit and amateur singers of true cultivation, who could sing

more than half a dozen songs, and trios, quartets and other concerted pieces were played or sung by amateurs privately and in public, and with a considerable degree of perfection.

We know that to proclaim all this is high treason, but we prefer good sense in rebellion to idiotic loyalty. There are among us also a "few" lady teachers of vocal music, and about just as many real ones among them as male professors of real merit; the proportion of imposters may not be quite as large as among the stronger sex. It is utterly useless to hope for better things as long as our community cannot be made to understand the difference between voice and the act of singing; our people can tell a good piano from a bad one, and a good voice from a bad one, but they cannot judge of a good or bad style of singing—they only listen to the voice. Strong female voices are popularly called "contraltos," which sounds big, and weak voices are just as inevitably styled "sopranos," no matter how low their compass may be. Sometimes by chance the very excellent rendition of a song by a voice of but moderate quality receives praise, but this is always expressed by extolling the voice.

The past has been an unusually exciting week in musical matters. The Academy of Music has had full houses despite the hot weather. "Fatinizta" was given during the week. Jeannie Winston remains the popular favorite. Walter Hampshire, as the *Herald Correspondent*, must have felt rather uncomfortable under his winter ulster. Summer opera seems to be the thing here. The Academy is making money at the low rate of admission, but it is a matter of conjecture whether this sort of entertainment does not injure the regular season—I mean financially.

The Mexican (?) Typical Orchestra drew large audiences at Ford's Opera House. The orchestra played popular selections and "caught on." I should not have believed it had I not been there, but the "Carnival de Venice" was not only tolerated, but received with the utmost naivette by a cultivated Baltimore audience.

A man sitting near me thought that Senor Figuera, the violinist, was way ahead of that fellow with a hook behind his name who was here some years ago; Wilhelm, I presume, he meant.

The singing societies are in great glee over the success of the Germania Maennerchor and Harmonie Societies at the Brooklyn Saengerfest. Torch-light processions and fêtes were indulged in.

The Germania Maennerchor is an excellent singing body and produces some of the best works at its regular concerts, and under such an able director as Herr Hammer is, is always capable of succeeding. The Harmonie, though possessing some splendid voices, cannot boast of its director, Mr. Tillmann, and it must have certainly been surprised to find itself chosen for first prize even of the third class under above-mentioned circumstances.

HANS SLICK.

Music in St. Paul.

ST. PAUL, July 10.

GRAU'S New York Opera Company has been the musical attraction during the past week, opening in "Queen's Lace Handkerchief," which they sang quite well, and following with the "Masco," which they sang fairly. The company is a small one, but includes some good voices, and gives a very good entertainment for the summer months. Miss Hosmer and Miss Figman are the leading prima donne and sing the leading parts very acceptably. Next week the company will sing "Olivette"

and "Pinafore;" light enough, to be sure, but we cannot stand anything heavier this weather, as is shown by the dearth of all standard concerts and musicales.

"The Mexican Mandolinetta" was given by a banjo quintet from the High School Alumni Association and received a vigorous encore.

C. H. W.

Cincinnati Scintillations.

CINCINNATI, July 6.

THE closing recitals at all the music schools have been unusually well attended this year; in fact, people have been turned away from many of them, because even the available standing room was all taken. This speaks well for the interest in the musical art in Cincinnati during the past year and promises well for the future.

One of the most interesting recitals of the season was that of Prof. S. E. Jacobsohn's Violin School. It was held in the Grand Opera House, which was literally packed with an intelligent and highly enthusiastic audience. The performance showed that the pupils had received careful, conscientious and thorough drill, not only in solo playing, but what is equally as important—ensemble work, the orchestra, which accompanied most of the pieces, being made up mainly of pupils of the school. Cincinnati is glad to see such a school prosper.

Professor Malmene, a new addition to our ranks of music teachers, has been elected conductor of the Odd-Fellows' Singing Society.

The Conservatory of Music gave the closing recital on last Tuesday evening, the participants being piano pupils of Prof. Magrath and vocal pupils of Miss Clara Baur. Miss Carrie Bellows carried off the honors in the former class and Miss Lucie Pitts in the latter.

Cincinnati artists gave a highly creditable concert at Wilmington on the 26th, under the direction of Louis Ballenberg.

The Mahn Opera Company at the Highland House have closed their engagement and gone to New York. They have been succeeded by the Old World Gem Company.

In our last letter we mentioned the presentation of a diamond ring to Miss Gaul by her pupils. Since then two more of our teachers have been subjected to a like happy fate—Professor Doerner being "watched" and Professor Pinkley being the recipient of a superb copy of Poe's "Raven," and illustrations of Doré's matchless engravings.

The Musical Club had its grand "blow-out" last Wednesday night, at which Carl Hauser, John Broekhoven, Charles Baetens and Michael Brand gave some quartets on the instrument of Albert Krell. After that the members had a "big time" generally.

The Board of Directors of the new Musical Festival Association recently held a meeting at which a new board of officers and various committees were appointed.

We extend a hearty welcome to Miss May Haeltege, who for two years has been a favorite pupil of Liszt's.

Most of the music schools will go right on with their work in spite of the warm weather and have a summer session.

Almost all our musical recreation this summer will be the open air concerts at Burnet Woods on Thursday afternoons and at Eden Park on Saturday afternoons.

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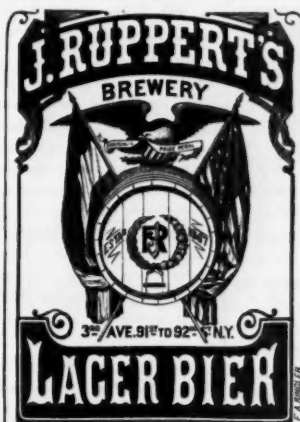
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THE MUSIC TRADE.

THE REED COMBINATION.

IN both Boston and New York and in organ manufacturing centres we find an almost unanimous feeling of discontent and opposition to the combination recently made by the manufacturers of organ reeds, which has in view the advance in prices of reeds. We consider the step taken by the reed makers as very unwise, especially during the present condition of trade, and we base our opinion upon the expressions and views of the firms that have been the very choicest purchasers of reeds and reed-boards.

We understand that J. D. Whitney, the reed manufacturer at Brattleboro, Vt., received a letter from the reed combination, requesting him to contract in conjunction with the combination to advance the price of reeds to figures mentioned by the combination. He returned a written contract to that effect, but soon discovered that he was not to participate in any of the profits of the pool. What his subsequent action has been we have not ascertained, but it would be to his interest to withdraw at once from any connection with the pool. One large house has already asked him to quote prices and if he now evinces that he is the owner of a good quality of backbone, he will get an opportunity such as is rarely offered to a business man.

In course of a discussion of the subject the question was propounded how Mr. A. H. Hammond was situated in this combination. We were asked what interests Mr. Hammond had in the Sterling Organ Company, and, if he had any, how it would affect that company in view of the rise of the prices of reeds. Mr. Hammond, it was suggested, being a reed maker and one of the combination, and, at the same time, heavily interested in the Sterling Organ Company, could, in his position, handicap every organ maker in the country.

We could answer neither of the questions. We do not know what interests Mr. Hammond has in the Sterling Organ Company. One of the places to ascertain that would be the State House at Hartford, Conn., we suppose. Neither could we say how the rise in prices would affect the Sterling Organ Company, because we are entirely ignorant of the relations existing between it and Mr. Hammond.

We desired the opinions of one of the most important personages interested in organ building; we refer to Mr. Geo. T. McLaughlin, of the New England Organ Company, but Mr. McLaughlin refused to be interviewed.

We also understood that it would require an outlay of about \$5,000 to introduce machinery for making reeds in an organ factory. Then why not go ahead and introduce the machinery? Two large firms could combine and introduce machinery and then supply others. However, the most interesting view we heard was to the effect that the reed makers were not at the bottom of the movement at all; in fact that they were powerless in the premises, because they are virtually controlled by the brass firms up in Connecticut; that these brass companies are interested to a great extent and maintain the whole movement; that they have been carrying some of the reed makers and since the depression have refused to continue such an arrangement, unless the prices of the reeds and, in consequence, the amounts of the commercial paper they are handling, are increased.

Should this be the true inwardness of the reed combination, it shows beyond peradventure that the organ manufacturers, if they care to escape total and absolute dependance upon the reed makers, who, in their turn, are dependants also, must at once arrange to make their own reeds.

The organ makers now making their own reeds certainly have an inestimable advantage over those depending upon the reed makers.

—The Wilcox & White Organ Company, of Meriden, Conn., has been running all of its departments for several months past for full ten hours per day, and several departments are now running extra time. We state it authoritatively that trade with Wilcox & White has been for some time, and continues to be, excellent. A new style of organ, a double-bank pedal organ, is one of the latest successes of the company. Mr. White, Sr., has been devoting much time and attention to this new organ, and is delighted with the results attained.



THE TRADE LOUNGER.

IF I am not greatly mistaken, there has always been a misunderstanding in reference to the date when the Chickering business was founded—1823 is, I believe, the date usually mentioned. The fact is that Mr. Jonas Chickering began the manufacture of pianos as early as 1820, sixty-five years ago, and the firm is consequently the oldest piano manufacturing house in this country. The year 1883, which was the great "boom" year in the piano business in this country, marks the climax in the annual production of the Chickering house, which manufactured nearly 4,000 pianos that year. What an immense trade that is in high-grade pianos!

I believe next in age among the Boston piano houses comes Hallett & Cumston, this firm's start in business being dated 1833—over fifty-two years ago. James Cumston, the son of the founder, is the present owner of the business, and takes things easy and, I think, more philosophically than business men usually do. He can certainly afford to do so, as he is a large property holder and independent of his piano business. At the same time, being a young man, and finding this line of trade prospectively enlarging and growing, he pays strict attention to it, awaiting the opportunities that will offer themselves to manufacturers who can wait. He and I have never talked about this matter especially, but I believe I can glean it from general observation. The factory of Hallett & Cumston is one of the few piano factories in the United States I have never inspected.

Woodward & Brown is another old, respected Boston firm. Mr. Isaac Woodward, the founder, died, I believe, in March, 1883, and his son Arthur has been in charge since his death. The latest catalogue of the firm is just out and gives the date of the beginning of the business as 1843. But this also does not mark the start of Isaac Woodward as a piano manufacturer. If I am not again mistaken, Isaac Woodward first made pianos in 1837 or 1838. The firm-name has escaped my memory, but he continued until 1843, when the first pianos of the present house were made.

Woodward & Brown recently suffered quite a loss through the sudden departure of Mrs. M. A. Davidson, of Lynn, who certainly demonstrated that when a woman decides upon going into business and worrying her creditors she can be as successful as a man. The detectives are after Mrs. Davidson, who never bought a piano from Woodward & Brown, but had instruments consigned to her. These she sold on instalments, and instead of turning over the leases she hypothecated them and departed. Her whereabouts are not known up to the time of my writing this.

It would not be a bad idea for houses generally to take a careful look into their consignment accounts, and also carefully study the consignment laws of the States in which the consignee does business. A general overhauling of these accounts, many of which are uncertain and unsettled, would be an excellent summer pursuit, and would result in an adjustment of accounts by the time the fall trade would strike us, many of which are hanging fire now, but should be put into shape by the fall.

The founding of the business of Hallett & Davis goes back to 1838, or nearly fifty years ago, and the trade-mark, "Hallett & Davis," on a piano is one of the best known in this country—better and more favorably known than ever, since the present management has assumed control. This piano has been sold by the thousands in Indiana, Illinois, Iowa, Wisconsin and Minnesota. The western and northwestern sections embraced in these States have been the largest outlets for the Hallett & Davis pianos. Coming East from there, Northern Ohio is a section where these pianos are well known, and from Buffalo, East on the line of the Central, they are very popular. Pennsylvania has been a good

State for Hallett & Davis, and so is Georgia now. The home trade of the firm has always been satisfactory.

It is peculiar how certain makes, kinds or styles of pianos will become popular in one section of country and remain comparatively unknown in other sections. It is so in organs, too. It occurs to me now that one style of organ—a single bank, six octaves, double set of reeds organ—is the most popular in Western and Central New York and in Northwestern Pennsylvania, while in some sections of the country the question of octaves never is asked by organ purchasers. So it is also with makes of pianos. Every firm of piano manufacturers can point to certain sections of country where they scarcely ever send a piano; where their firm-name or piano is unknown. It seems to me that every manufacturer should investigate the question, as it applies to his business, and systematically arrange to cultivate the barren soil, as it were, the section where his goods has not been properly introduced, or where it has been absolutely neglected.

The above are the old Boston piano-manufacturing houses that have forged ahead. A few old names still remain on the list, but they are not identified with the progressive mercantile spirit and are consequently left far behind in the race. I can pass over nearly two decades before I can find where any important Boston piano house now in existence has been founded.

The Emerson firm, now known as the Emerson Piano Company, is one of the most successful of the later Boston houses, and ranks, I suppose, chronologically, first. This firm turns out more pianos than any other Boston house, shipping on an average about 250 pianos a month, which is the present output. There have been many months during busy periods when the Emerson Company shipped 300 to 400 pianos per month, but I am now referring to this present period. Since the reorganization of the present company, which took place in May, 1884, many new views and ideas have been introduced by the proprietors, Messrs. Powers, Kimball and Gramer, and all the operations, both in the office and in the factory, have been systematized until everything works perfectly smooth and pleasant. Mr. Powers, who is an able financier and accountant, is constantly to be seen at the Tremont street office with young Mr. Carter, the bookkeeper, and Mr. Kimball, who with Mr. Ed. Payson attends to the agencies, is frequently found West and South "on a flyer." Mr. Kimball, together with Mr. Gramer, is in charge of the manufacturing department. His nephew, Mr. Wells, and Mr. Gramer's two sons are also at work in the factory.

The whole personnel of the Emerson Company works together in harmony and with one object in view—namely, the extension and greater development of the Emerson trade. The piano made by the company is one of the best for dealers to handle, and enjoys a remarkable popularity. I may be able in a few weeks to give a description of new and valuable improvements lately added to the Emerson uprights which will interest the readers of THE MUSICAL COURIER.

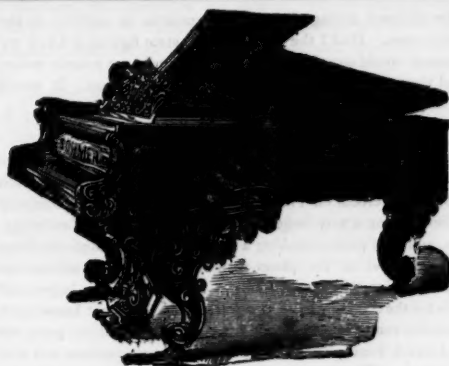
George M. Guild's business was established, I think, in April, 1861, and under his management over 20,000 Guild pianos have been made and shipped all over, and with results that must please their maker, as I have rarely—well, I may say never—heard a complaint against them. Mr. Guild understands how to make a piano—in fact, has the art down "fine." I think he was an apprentice with old Deacon Timothy Gilbert, whose name I frequently find on old square pianos, which show how carefully he built. It was only a few days ago that I came across a 6½ octave Gilbert piano which had been put into shape again and was held at \$110 retail. Gilbert in Boston and Nunn's & Clark in New York made pianos to endure, and it is with pleasure that one looks through them and sees the solidity of construction, careful workmanship, and conscientious attention to detail that characterized the building of those pianos.

Guild's business has been reorganized and is now known as the Guild Piano Company, a stock concern that owns a plant out of which a pile of money should be made. The factory of the company, a description of which appeared a few weeks ago in THE MUSICAL COURIER, is located in South Boston and is in superb trim. I called at the Tremont street office last Saturday, but Mr. Guild was out and I missed him, otherwise I would be able to give the latest news in connection with the new company. The capacity of the factories (old and new, now combined) is about forty pianos a week. The New York headquarters are located at 42 Union Square.

Henry F. Miller, Sr., established the present business, which since his demise in August, 1884, has changed its title to that of the Henry F. Miller & Sons Piano Company, in 1865. The company has just removed from Washington street to the large building 156 Tremont street, but it will take some weeks

SOHMER

The Superiority of the "SOHMER" Pianos is recognized and acknowledged by the highest musical authorities, and the demand for them is as steadily increasing as their merits are becoming more extensively known.



SOHMER

Received First Medal of Merit and Diploma of Honor at Centennial Exhibition.

Superior to all others in tone, durability and finish. Have the indorsement of all leading artists.

SOHMER & CO., Manufacturers, 149 to 155 E. 14th St., New York.

NEW ENGLAND PIANOS.

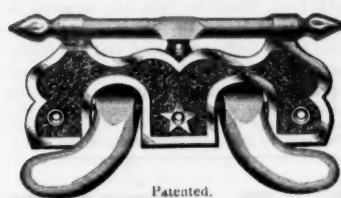
Noted for their Fine Quality of Tone and Superior Finish.

CATALOGUES
FREE.

NEW ENGLAND PIANO CO., 32 George St., Boston, Mass.



Known everywhere, and sold by the trade as in all respects first-class instruments.



R. W. TANNER & SON,

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Brackets, Pedal Guards, Pedal Feet, &c.

Nickel-Plating, Bronzing and Japanning, Fine Gray and Malleable Iron Castings. All kinds of Piano Bolts constantly on hand.

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as a means for the rapid and perfect development of the physical and mental powers needed in the higher pianoforte music. Please address the

PETERSILEA ACADEMY OF MUSIC,

—* Elocution, Languages and Art, —*

CIRCULARS SENT TO ANY ADDRESS.

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J. PFRIEMER,
PIANO-FORTE

HAMMER * COVERER,

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BRAMBACH & CO.

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PIANO-FORTES,

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Between Fifth Avenue & Broadway,

NEW YORK.

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BROTHERS'**

MATCHLESS

PIANOS

33 Union Square, N. Y.

THE WILCOX & WHITE ORGANS

Are Manufactured with an advantage of OVER THIRTY YEARS' experience in the business, and are the very best that can be produced.

OVER EIGHTY DIFFERENT STYLES.

Send for Illustrated Catalogue.

WILCOX & WHITE ORGAN CO., Meriden, Conn.

AGENTS

Prefer Decker & Son's Pianos because they are genuine, honest, first-class instruments for which a fancy price is not charged to cover heavy advertising expenses.

DECKER & SON,
Grand, Square and Upright Piano-Fortes,

WITH COMPOSITION METALLIC FRAMES AND DUPLEX SINGING BRIDGE.

Factory and Warerooms, Nos. 1550 to 1554 Third Avenue, New York.

"LEAD THEM ALL."

THE PUBLIC

Prefer Decker & Son's Pianos because they are matchless in brilliancy, sweetness and power of their capacity to outlast any other make of Pianos.

FISCHER
ESTD 1840.
PIANOS
RENOVED FOR
TONE & DURABILITY

J. & C. FISCHER PIANOS.
GRAND, SQUARE and UPRIGHT.

OFFICES AND WAREHOUSES:

415, 417, 419, 421, 423, 425 & 427 W. 28th Street, New York.



60,000

NOW IN USE.

yet before all the rooms and departments will be in running order. The Millers have been working immensely and with success on what they call their "Artist Grand," having made a specialty of it. Some of the greatest American pianists are using this "Artist Grand." I believe their next greatest success thus far has been their New England retail trade. There is no doubt that indications point to an important "move" in the conduct of their wholesale trade through the West. As I am not informed on the subject it is impossible for me to say anything definite in reference to it. Mr. Joseph Gibson, one of the stockholders of the company and who has been identified with the business since its inception, has charge of the factory at Wakefield, Mass. Mr. Gibson is an expert piano maker.

C. C. Briggs, Sr., is a name that is familiar to the Boston piano industry, with which Mr. Briggs has been identified for over twenty-five years, and it is a fact which I can prove, that there are scales now in use with several piano manufacturers that were drawn by Mr. Briggs originally. Very few persons attach the importance which it deserves to the scale, but upon mature consideration, it must be admitted that the fact in reference to Mr. Briggs, which I have just stated, is in itself a compliment to him and a tribute to his judgment as a piano maker. The proper adjustment of the various parts of the scale to the scale as a whole, based upon scientific measurement fundamentally, is in my opinion the first important achievement in the process of piano building, and in this particular direction Mr. Briggs has been devoting his energies for many years with the best results.

Charles C. Briggs, Jr., became a member of the firm of C. C. Briggs & Co. in 1880 or 1881; I think in 1880, if my memory serves me right. Before he joined the firm, he spent five years as apprentice and journeyman in the factory and became a thorough workman, but also devoted his evenings to studies of the theories of piano construction and the study and practice of pianoforte music. He was, therefore, theoretically and practically both as a piano maker and piano player thoroughly adapted for his future career having undergone a system of training such as is essential in any opinion for any one who is to pursue the career adopted by young Briggs. It was his natural tendency after having passed through all the departments of the factory, to exchange the workshop for the counting-room and a short time after having taken this step, his adaptability for his new position became manifest in the sudden extension and enlargement of the trade of C. C. Briggs & Co.

Since 1881 the firm's trade has grown with such rapid strides that a large factory, the one now in course of construction on Appleton street, near Tremont, which will have a capacity of thirty-five pianos per week, had to be contracted for. This new factory will be occupied by the firm in October, when a full description of it will appear in THE MUSICAL COURIER. I cannot abuse any confidence reposed in me and cannot mention any figures, but I will say that the firm has been making its regular quota of pianos right along without abatement, and that the orders now on the order-book amount to a large number of pianos

to be shipped during the next few months in addition to the regular sales. Had I the permission to state figures, I know my statement would surprise many persons who do not exactly understand the condition of the piano business in Boston. It would not surprise those who understand it.

Among the younger firms of piano manufacturers in the Hub is the Ivers & Pond Piano Company, which will remove into a \$6,500 wareroom on Tremont street in the fall. The company is also erecting a very large and new factory over in Cambridgeport, and is at present making a splendid upright piano—its large scale. I refer to the piano with the W. N. & G. action—the Wessell action, as it is called, in it. I predict hereby a large retail trade for the company in its new warerooms. I do not know much about the company's wholesale trade, but it should be good, for the Ivers & Pond piano is an instrument every agent can sell with confidence. The company does not seem to cater much after the wholesale trade. I judge this because it does not advertise in THE MUSICAL COURIER except now and then a little. The piano and organ houses that are making and selling the bulk of instruments are all advertising in THE MUSICAL COURIER. It is the medium through which to reach the wholesale trade, and if a manufacturer discards it, it appears to me that he does not care to look after that trade. He may, however, have his own notions about advertising, and that is none of my business. Whether Ivers & Pond did or did not advertise in THE MUSICAL COURIER has nothing whatever to do with the piano the company makes. I have frequently said it verbally and might as well put it in print, that the company makes an excellent piano and a piano it can be proud to put its own name on in letters that can never be washed away.

The most important of the younger houses of piano makers in Boston was started in 1881 with modest air, but has grown within a short time to very extensive dimensions. I refer, of course, to the New England Piano Company, established in 1881, by Thomas F. Scanlan, its present proprietor. I first met Mr. Scanlan in 1871, when he had just become an associate of Geo. T. McLaughlin, in the establishment of the New England Organ Company, and from that day until this I have been compelled to admire and admit that I admired his sterling qualities as a business man in the widest sense of the word. There are traders and there are business men in the mercantile world. The trader is a cheap individual; the business man represents the elevated standard in mercantile life; views, transactions objectively, not subjectively; endeavors to ascertain the ultimate result of a commercial movement in which he is interested, rather than the direct personal benefit to be derived at the time being. Tom Scanlan is such a business man.

If he retains his health, his New England Piano Company will soon become one of the very foremost piano concerns for the great future wholesale trade of the country. I seldom see Scanlan, because it is impossible to get up into the Highlands at Boston and also see the balance of the trade when the time at your disposal is limited. I have not met him for some time, and

therefore cannot give the latest news in reference to the New England Piano Company.

It appeared to me that the paucity of news in the large trade-centres during the present hot season justified a general review, something of the nature of the above, which I have endeavored to give to the readers of THE MUSICAL COURIER. The kind of news now picked up is rather forced, and my experience has taught me that the trade prefers blank columns in place of trifling and inconsequential trade notes. So do I.

The Jury.

THE names of the members of the jury of the International Inventions Exhibition, London, is hereby appended:

Duke of Edinburgh (chairman).
Arditi, Luigi.
Bosanquet, R. H. M.
Bridge, J. Frederic, Mus. D.
Gibson, Alfred.
Harper, Thomas.
Harres, Charles, M.D.
Hawkins, Major.
Horton, Professor George.
Huggins, William, D.C.L.
Köhler, A. C.
Earl of Lathom.
Maitland, J. A. Fuller.
Manns, August.
Martin, Dr.

Millar, Samuel.
Parratt, Walter.
Parry, C. H. Hubert, Mus. D.
Pauer, Ernst.
Payne, E. J.
Peruzzi, Eugenio.
Petherick, H. W.
Pole, Dr. William, F.R.S.
Price, George Curtis.
Rockstro, W. H.
Stanford, C. V., M.A.
Stone, W. H., Mus. D.
Taylor, Franklin.
Turpin, E. H.

It is divided into sub-juries on pianos, organs, violins, &c., and wind instruments.

A. Baus & Co.

FIFTY-ONE pianos were shipped by Messrs. Augustus Baus & Co. in the month of June, and the increase of business with this young and prosperous firm has been so rapid that a new factory building will probably be erected in a short time to accommodate the business demands of the house.

Two of the latest and important agencies secured by the firm are John M. Smyth, of Chicago, and S. W. Pierce & Co., Junction City, Kan.

Jack Haynes, who represents A. Baus & Co. on the road, left yesterday for the East and the Maritime Provinces.

—Albert Weber, the head of the firm of piano makers in New York, was married Thursday, at the Continental Hotel, Philadelphia, to Miss Irene Perry, the soubrette. Mr. Weber's acquaintance and courtship are rather romantic. They date back to the time when "Pop" was produced at the Fifth Avenue Theatre, about a year and a half ago. He became greatly infatuated with Miss Perry, who was the leading soubrette, and was eventually introduced to her. When the little lady accepted an engagement at the Bijou Opera House Mr. Weber was a nightly patron of the place, and it was finally announced that the happy pair were about to be made one. A special train left the Pennsylvania Railroad depot Thursday morning conveying fifty of the bride's and groom's friends who witnessed the ceremony. Mr. and Mrs. Weber, after a trip to Niagara, will return to New York, and Mrs. Weber will no longer be seen on the stage.—*Ex*

THE HARDMAN



P
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Has revolutionized the business in First-Class Pianos. A faultless instrument of unequalled durability, it is sold at a price below that of any other first-class piano made.

—THE NEW—

Hardman Uprights & Grands

are a specialty, and their success among the best judges has been owing to three facts only, viz.:

They Possess PHENOMENAL DURABILITY.

They are of FAULTLESS CONSTRUCTION.

They are SOLD AT MODEST PRICES.

HARDMAN, PECK & CO., Manufacturers.

FACTORIES, 11th & 12th Aves., 48th & 49th Sts. WAREROOMS, 146 Fifth Avenue, above 19th St.
NEW YORK. NEW YORK.

Charles E. Rogers v. Charles J. Grass.

Editors Musical Courier :

WHEN I wrote the letter published in your paper of the 1st inst., I hoped that would be the last of the series, but have concluded to say a few more words on the same subject. It is my intention to do all I can to assist you in exposing fraud and corruption in the piano trade.

I am not supposed to conduct both sides of an argument. Still, as I have seen so little evidence of argument on the opposite side, I have twice admitted that tuners do have a great deal to contend with. (I refer to honest and competent tuners.)

Now, the plain fact is that the greatest part of the trouble and annoyance is caused by dishonest, lazy, and incompetent tuners who do as little work and as much mischief as possible in a short time, and the honest and competent tuner is supposed to remedy all the defects of the poor tuner, besides doing his regular work, and in the same space of time and at the same price of the poor tuner.

Now, the defendant in this case is simply abusing me for exposing this state of things and actually upholding the poor tuners. Now, as I have already stated, there are always two sides to a question, and if he would display as much sense in arguing the question as he shows in sarcastic wit and abuse, he might be doing his profession some good, instead of injury.

In his letter published in your paper of the 8th inst., intended as an answer to mine of the 1st, I do not see that he answers a single question.

As far as the blind pianist is concerned, I stated just what I saw published in one of our leading daily papers. I meant no disrespect to the pianist himself; he has the most wonderful talent (or genius) ever before displayed in this line; and in his great misfortune (loss of sight) is truly to be pitied. I mentioned his case to prove that great brain force is not always necessary in the line of music (as stated by the defendant.) In regard to the tuner mentioned, I think he deserves great credit, and if some other tuners who profess to be well loaded with cerebral matter would do half as well, there would be no need of this discussion.

I do think that to be a good tuner for outside work requires a thorough knowledge of the entire construction of the piano. Just as much as a watch or clock repairer should understand the whole construction of a watch or clock, in order to be able to properly repair the same. New parts are often needed and should be supplied and properly adjusted by the tuner, unless the job should prove so extensive as to necessitate sending the piano to a factory for repairs.

Now, I will again ask, how many tuners are capable of doing such work properly? From my experience I think they could be easily counted.

The defendant seems to think I am simply using this question as a blind to cover the advertising of my tuning device. He says there is nothing better than the wood pin-block and pins. Now this settles all argument (as far as he is concerned) on that score. He does not know what we are using for a tuning device, yet he condemns it and judges of its merits without having seen it. I can see no advantage to be gained by arguing (?) with such a man. Now, if he drops a good ripe plum in my mouth, I am not the man to spit it out, and as he gives me each time a good opportunity to bring this matter before the public, I will again take up the question.

He says the Steinways are satisfied with the wood pin block and pins. Now, I will be cautious and state the case as safely as possible, using correct names. I was informed not long since by Mr. N. C. Lombard (patent solicitor) that the Messrs. Steinway had applied for a patent on "screw tuning device," or some sort of a new tuning device, but were rejected on account of a previous patent taken out by a Boston party.

Now, if this is not so, I hope the proper authority will deny it. A denial by the defendant or correspondent would not be considered valid.

I will now give him a little more light on this subject. My latest tuning device (invented to meet the requirements of outside tuners who do not believe in new things) is a friction pin, and, to all intents and purposes, works the same as the pin block and pins driven in in the usual manner. It has many advantages, however, over the ordinary pin. There is no wood block required and consequently no starting from its position nor separating at the layers, nor shrinking, swelling or checking. The pins can never wear loose, and consequently never have to be driven in deeper (which driving lets the piano out of tune, besides often splitting the block and also increasing the bearing of strings). This device consists of three malleable iron section plates, on which are cast short studs or pins; over these short studs is a hollow pin slotted on each side, and so arranged as to close up firmly on the stud, from the strain of the wires. The amount of friction is in proportion to the strain of the strings. The plates holding the short studs can be bolted to the wood block or iron frame. Well-seasoned timber not being necessary, a block badly split or of soft wood could be used with safety.

Now, as this may be tiresome to a man who has knowledge sufficient to condemn an article he has never seen, I will change the subject. In looking over to-day's *Herald* I noticed another article in regard to the pianist mentioned, which shows that he is not at present in an asylum.

Now, after trying, I find I cannot let the old wood pin-block alone. I am not in favor of it and never have been. I have been working constantly for twelve years to show the public that there are other and more durable methods of holding the strings firmly and at a certain pitch than a block of wood and a pin driven into the same.

I think if any class of men deserve sympathy it is the class called inventors.

Tuners may have their little annoyances, but inventors are often loaded with contempt and ridicule by brainless people; few inventors ever reap any benefit from their inventions.

We often hear of inventors working and suffering in silence for years simply for the sake of proving to the world some theory that has been left for them to practically demonstrate, and at their own expense. The public having the benefit of such inventions should be more tolerant at least (if they deem their rights to old ideas are being invaded). We have not far to look back to see the inventors of some of our greatest inventions struggling with poverty, and shunned by every one for fear they might want to borrow a dollar.

Elias Howe, of sewing-machine fame, was so treated in the historic old town of Cambridge, and almost under the shadows of renowned Harvard. The educated (?) men of great mental (?) calibre considered themselves capable of judging of the merits of his inventions before seeing them, just as your New York tuner has done in my case, only I do not wish to be understood as comparing myself in any way to Howe. It was thus with the in-

ventor of stoves. Many would not use them for years. Some would never use them, as they thought that food cooked in such a new-fangled machine must be unhealthy.

In fact, such has been the case whenever any new and useful articles has first been brought before the public. In days gone by, when government was not "by the people" nor "for the people," such inventors were often made to suffer the death penalty—unless they could live half an hour under water, or stand the heat of a furnace (from the inside) or some such "test."

We all hope that such times are past, and that everything in the shape of an improvement will be received with proper respect, or at least tolerated until proven to be either good or bad, and not condemned out of spite or ignorance.

If your New York tuner should find more "I's" than he likes to see in this letter, he is at liberty to use them for his own benefit, hoping thereby he will be able to see more clearly in future. I believe he counted up quite a number in my last letter.

I shall probably "give you a rest" for a month or so, as I intend taking one for my (our) own benefit. Yours truly,

CHAS. E. ROGERS.

Boston, July 11, 1885.

We have also received the following :

Boston, July 12, 1885.

Editors Musical Courier :

I inclose hereby a clipping from the Boston *Herald* of yesterday. I would now call your attention to the letter of the New York tuner published in *THE MUSICAL COURIER*, July 8, in which he says that he "attended a concert given by Blind Tom, in company with a Colonel Bethune and other delighted and appreciative gentlemen." I would ask if the delighted and appreciative Colonel Bethune is the same mentioned in the *Herald* as Blind Tom's custodian? also, if your tuner's information in regard to said Blind Tom was obtained from said Bethune?

Yours truly,

CHARLES E. ROGERS.

The article enclosed by Mr. Rogers, taken from the Boston *Herald*, July 11, is in form of a despatch dated Alexandria, Va., July 10, 1885, and reads :

Blind Tom.

ALEXANDRIA, Va., July 10, 1885.—In the United States Circuit Court this morning, the case of Blind Tom, who was brought into court yesterday on a writ of habeas corpus sued out by his mother, came up. Counsel for the mother and others claimed that this court had jurisdiction of the case, and that the Fauquier County Court had not and never could have acquired jurisdiction. The judge decided that General Bethune became a resident of Virginia in 1870, and that Tom, being then in Bethune's possession under a contract, also became a resident, and that the court of Fauquier had jurisdiction. The judge, in delivering his opinion, said: "I have nothing to do with the question of his lunacy. My only inquiry is whether Tom is held as a slave. I do not see how the petitioner in this case, his mother, after her contract of 1865, and her acquiescence for fifteen years in the action of the Fauquier court in committing Tom to Bethune, can now insist that he is held as a slave. Evidently he is not held as a slave. Therefore I have no right or jurisdiction to remove him from his present custody, and feel bound in the interest of humanity to remand him to the custody in which he was born, in which he has lived all his life, and in which he is anxious to remain."

During the trial of the case, in order to allow the court to form an opinion as to the mental condition of Tom, several questions were propounded to him by the court, to all of which he gave fairly intelligible answers, but would invariably say that he wanted to stay with General Bethune and go back to Warrenton. [We must admit that the situation on the subject discussed by Messrs. Rogers and Grass has in its present status all the indication of approaching unusual interest. Mr. Rogers and the patent solicitor are mistaken as to the patent for a screw tuning device, said to have been applied for by the Steinways. No change has ever been contemplated by that firm as to the tuning device used in the Steinway pianos, and it will be readily admitted that there is no firm of piano manufacturers on the globe better posted on piano patents and less liable to make an application that would be rejected than Steinway & Sons.—EDITORS MUSICAL COURIER.]

RUD. IBACH SOHN,

BARMEN, Neuerweg 40,

— MANUFACTURER OF —

Grand & Upright Pianos

TO THE IMPERIAL COURT OF GERMANY.

THESE beautiful instruments are designed and executed by true artists. They combine with a tasteful, elegant exterior and thorough solidity of construction a great and noble tone, that is at once powerful and delicate, sonorous and sympathetic. They must be heard and seen, to be fully appreciated. Testimonials from great authorities. Prizes at many Exhibitions.

SPECIALTIES :

CONCERT and PARLOR GRANDS,

Preferred and praised by the artists for
TONE AND TOUCH.

Artistic Cases in any Style to order, with strict
correctness guaranteed.

COLOGNE, Unter Goldschmied 38.



INTERIOR OF PARLOR GRAND.



UPRIGHT, ITALIAN RENAISSANCE.



—N. Mazzoni, music dealer, Cincinnati, is dead.

—J. & C. Fischer's new and mammoth factory is nearing completion.

—H. S. Mackie, of Rochester, who is in ill health, has left for Europe.

—James & Holmstrom have remodeled the lower floor of the factory building and put in a wareroom.

—Anderson & Wissner, Brooklyn, dissolved; succeeded by Frank P. Anderson.

—C. M. Hattersly, of Trenton, N. J., has patented an upright piano. No. 320,566.

—Q. A. Morse, dealer in pianos and organs, Lowell, Mass., is dead. Successor is N. N. Bachelder, Jr.

—Mr. S. D. Smith, of the Smith American Organ Company, Boston, who left for Europe July 4, will return end of August.

—The Smith American Organ Company, Boston, has partly consummated the sale of five Steck baby-grands. Several were delivered last week.

—The John Church Company, of Cincinnati, is doing a large trade in Knabe, Hazelton, Decker & Son, New England and Everett pianos. Its leading organ is the Clough & Warren, of Detroit.

—The Steinway sales in Northern Ohio, under the management of H. M. Brainard & Co., the Cleveland agents, are constantly increasing and exceed anything known in that section in former years.

—Merkel & Sons, piano dealers and formerly piano manufacturers, St. Louis, Mo., have been reorganized, and are now known as "The Merkel & Sons Piano Company." The company has the Sohmer agency.

—The following advertisement appeared in last Sunday's Boston papers:

PIANO BUSINESS—For sale, in Boston, established twenty years; a rare chance seldom offered; sold for no fault. Address "A. C.," 64 Warren street, Boston, Mass.

—The Haines upright pianos are taking a prominent position among musicians in Cleveland since H. M. Brainard & Co., the energetic piano dealers of that city, have secured the agency.

Messrs. Brainard & Co. are also doing a very satisfactory business with the Hazelton piano, which is a prime favorite in Northern Ohio.

—Morrison, Greener's lawyer, has again offered to compromise with Mason & Hamlin.

—The picnic of the employes of Ernest Gabler & Brother took place last Saturday.

—Go to Mason & Hamlin's warerooms, on Union square, if you want to look at some of the handsomest pianos in this city at present.

—Mr. William Moore, of Boston, will probably be interested in the Everett Piano Company, of that city, which is owned and controlled by the John Church Company, of Cincinnati.

—James S. Robinson, organ manufacturer, Jamestown, N. Y., has assigned to A. W. Crum. How these small organ makers can manage to get along with the advance in the price of reeds, when some are going overboard at the old prices asked, is a great conundrum.

DESTROYED BY FIRE.

Boardman & Gray's Piano Factory, Albany, N. Y., Burned to the Ground.

THE news reached this city on Monday morning that the factory of the old-established piano manufacturing firm of Boardman & Gray, Albany, N. Y., was totally destroyed by fire on Sunday morning. Three firemen were killed by the falling walls. There is a difference of opinion as to the origin of the fire, as it is maintained by some that the flames broke out in Burch's adjoining stable, and by others that they first appeared in the frame houses next to the piano factory.

Mr. Wm. J. Gray, of Boardman & Gray, who believes the fire originated in the frame structure, said to a reporter:

I was aroused by the crackling of the flames and at once ran to the factory. Burch's stable was then in full blaze, but the flames had not entered our building. I opened the door of the factory and brought out some of the books and papers, and was about to return for another load when the door blew shut. The knob was forced out and I could not take the time to open the door, so I broke in the window. When I entered a sheet of flame came through the side windows from the stable and I had to retreat. We have not yet heard from our safe, but that is doubtless all right. Most of our patterns and scales have been saved. We have just made several grand pianos, and if the patterns of these had been destroyed the loss would have been serious, but they happened to be at the foundry at the time. The safe will not be opened until to-morrow.

Mr. William J. Gray, son of James A. Gray, says that the fire originated in the stable.

THE PIANO MANUFACTORY.

The piano manufactory building was an old one. That part of it fronting on Pearl street was originally a dwelling-house, later it was used as a steam bakery by E. J. Larrabee & Co., then Belcher & Larabee, and still more recently it was used as a sash and blind manufactory. The firm of Boardman & Gray moved into it about fifteen years ago. They employed at the time of the fire about twenty-five workmen, and were turning out four or five pianos per week, most of which were taken by Whitney & Currier, of Toledo, who are part owners of the business. Everything except the boiler was totally destroyed. The following workmen lose an average of \$100 each on tools, insured through Max Kurth's agency: Charles Miller, Albert Miller, Peter Miller, Julius Smith, George Rosche, Frank Rosche, Charles Janz and William Voight. Those whose tools were destroyed, and who held no insurance, are Noah Osborn and Edward Burbank. That troubles never come singly is again proven by the fact that on Saturday Mr. James A. Gray buried his wife, and is now called upon to witness the destruction of his place of business.

Mr. James A. Gray, the senior member of the firm of Boardman & Gray, said to a reporter:

It will be impossible to tell our loss for some time yet, until we have thoroughly examined our books. Of course, the greater part of the loss is on finished pianos and those in the course of construction. We keep a record of the pianos at every stage of their construction, and so can figure out pretty closely our loss. We had quite a stock of fine seasoned lumber on hand, and this is very difficult to replace. Our plans for the future are not definitely settled, but we will resume work as soon as possible. If our factory had to burn at all, this was the best season of the year for us to have it destroyed.

Messrs. Boardman & Gray yesterday morning received the following generous proffer of assistance from another piano manufacturing firm:

OFFICE OF THE MARSHALL & WENDALL PIANOFORTE MANUFACTURING COMPANY, LIMITED, July 12.

Messrs. Boardman & Gray:

GENTLEMEN—We have just learned from the morning papers of the sad occurrence of last night, the total destruction of your factory by fire. We need not assure you that we deeply sympathize with you in this disaster, coming as it does, in conjunction with a loss which makes even this calamity seem trivial. We can only say, as officers of this company, that it will afford us great pleasure to aid you in any way possible to rebuild your business, and we place at your disposal such portions of our factory as you may desire to make temporary use of. Do not hesitate to call upon us for anything which may be of service to you in this matter, and believe us now, as in the years past, yours with fraternal sympathy.

JOHN V. MARSHALL, Superintendent,
HARVEY WENDELL, Manager,
JOHN LOUGHRAN, Secretary.

This action on the part of the Marshall & Wendall Company must be highly commended. The loss, we understand, will be in the neighborhood of \$10,000.

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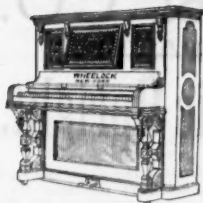
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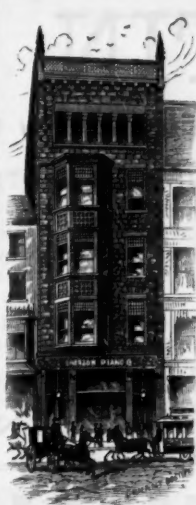
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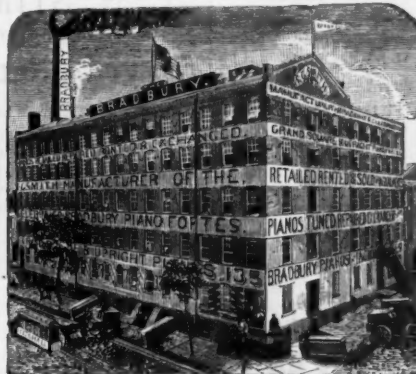
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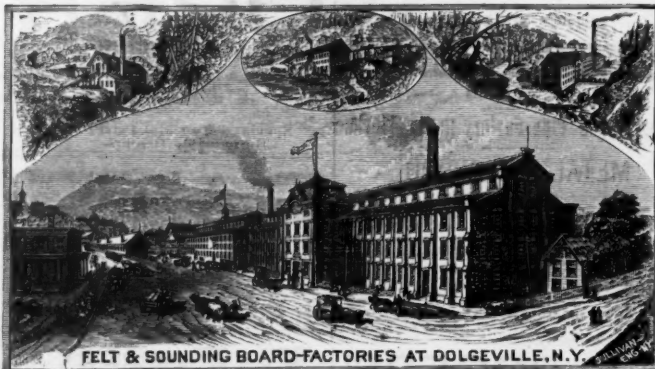
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